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## AN OPEN-WORK BRONZE DISC IN THE ASHMOLEAN MUSEUM

By SIR CYRIL FOX, *President*

THE linear patterns on British mirrors and other bronzes show with what zest the Celtic craftsmen of the first centuries B.C. and A.D. copied and adapted the triquetral design in relief exemplified on the well-known bronze plaque from Llyn Cerrig Bach, Anglesey (fig. 1).<sup>1</sup>

On the other hand, the evidence for the continued use and development of this attractive asymmetric motif in plastic art is but slight, and any additional example of fine metalwork thus decorated is welcome.

Such a specimen, an open-work disc in cast bronze, is here figured (pl. 1). It is mentioned by our Fellow Mr. E. T. Leeds in his *Celtic Ornament* (p. 56), and this led the writer to ask our Fellow Mr. D. B. Harden, Keeper of Antiquities at the Ashmolean Museum, for facilities for its study, and thereafter for permission to publish, both requests being readily granted. The Museum number is N.C. 448. The disc appears, Mr. Harden tells me, in a catalogue of c. 1879-80, at which time, apparently, its origin and date of accession were unknown, as they were left blank in the catalogue.

The disc is badly damaged. Like the ornament on the plaque, it consists of two elements: a roundel within a frame integral to it, and a raised rim. The lost portions of the former can be restored with reasonable certainty; as restored it measures 3.1 in. by 2.85 in.

The roundel design is in relief and is exactly the same on both sides.<sup>2</sup> It is an asymmetrical figure with five voids (fig. 1*b*); the arms are rounded and stem-like, up to 5 mm. thick, and embodying two broken-backed curves. At two points a branch and a lobe or leaf frame an oval node, and a third similar node, *not integrated*, lies at the base of the stem (p. 5, below). Each node shows a counter-sunk circle 0.6 in. or a little less in diameter, with a central rivet-hole for a lost setting; since both sides of the disc are alike a single rivet must have fixed each of the three pairs of amber, glass, or coral studs. Seen sideways, then, these must have appeared as globes of bright colour, equatorially clasped by the bronze.

The three principal voids are of finely designed 'trumpet' form, bounded by one double and two single curves. The two smaller voids are of another familiar Celtic

<sup>1</sup> Cyril Fox, *A Find of the Early Iron Age from Llyn Cerrig Bach, Anglesey*, National Museum of Wales, 1946, pls. I and XIII and pp. 46-57; 'A Shield Boss of the Early Iron Age from Anglesey',

*Archaeologia Cambrensis*, 1945, pp. 199-220.

<sup>2</sup> Mr. Leeds inadvertently described the disc as flat on the back, *Celtic Ornament*, p. 56.

shape, triangles with one convex and two concave sides; each is bounded on one side by a branch which springs from the base of a node and fades into the frame of the roundel.

We now turn to the raised rim. It is somewhat battered, but was of circular section at the sides, becoming oval as it increases in breadth, as is seen at its broken end. The proposed reconstruction of the rim as a symmetrical oval (fig. 1 *b*) is based upon a variety of considerations. In the first place the thickest terminal of the tree-like structure is sharply defined, and is evidently intended to be at the bottom; the longer axis of the casting, then, must be horizontal, and the rim on both sides must be shaped in the same way. This conclusion enables us to restore the whole disc except for a quarter-inch at each end shown by dotted lines on the figure.

The problem of this portion will now be examined. There is no evidence for a hole or projection at the top of the disc; the casting must then have been supported at each end of the pointed oval. Now the position of the break on the left-hand side of the disc, at the thickest and broadest surviving portion of the rim, is, initially, difficult to understand; for there is no trace of a hole there to weaken it. But if the disc swung on knobs or was otherwise fixed to a rigid structure (a mullen or head-stall, for example),<sup>1</sup> this break and those opposite can be readily accounted for as resulting from a blow powerful enough to tear the casting from its framing; and who will doubt that such an object decorated war-chariot or harness, and so was exposed to violence? I have, therefore, completed the reconstruction by dotting-in a pair of trunnions. As restored, the breadth of the disc (trunnions excepted) is 3.7 in., its height 3.1 in. We may conclude that when hung so as to be seen from both sides it must have been, though somewhat coarse in detail, a dainty, pretty, glittering object.

The relationship between the plaque relief and the disc may now be examined; both are reproduced on the same scale on fig. 1, in the positions they were intended to be seen. Outstanding differences are that the lobed structure of the plaque triquetra is simplified in the disc and that the intriguing variety of design in its bossed 'trumpets' is replaced by repetitive nodes; but the shape of the three fields of the triquetra is practically unchanged in the disc voids, as is the inner outline of the frame which forms part of the roundel. Visual appreciation of the relationship is however difficult, because the two triquetras are not set in the same position in relation to their oval rims, and because the relative scale of their elements differs. For the closest possible comparison with the plaque roundel, the disc roundel would have to be moved clockwise through 30° of arc; as this cannot be done, corresponding elements of the two structures are numbered or lettered, and where necessary these aids will be made use of in the text which follows.<sup>2</sup>

The creation of the two small triangular voids of the disc, numbered II' and IV' cut out of the frame at points II and IV on the plaque, expanded for the purpose, was rendered necessary by the transformation of two of the plaque's marginal lobes, B and C, into branches B' and C' of the triquetral structure of the disc which have

<sup>1</sup> See pp. 3-4, *Arch. Camb.* 1941.

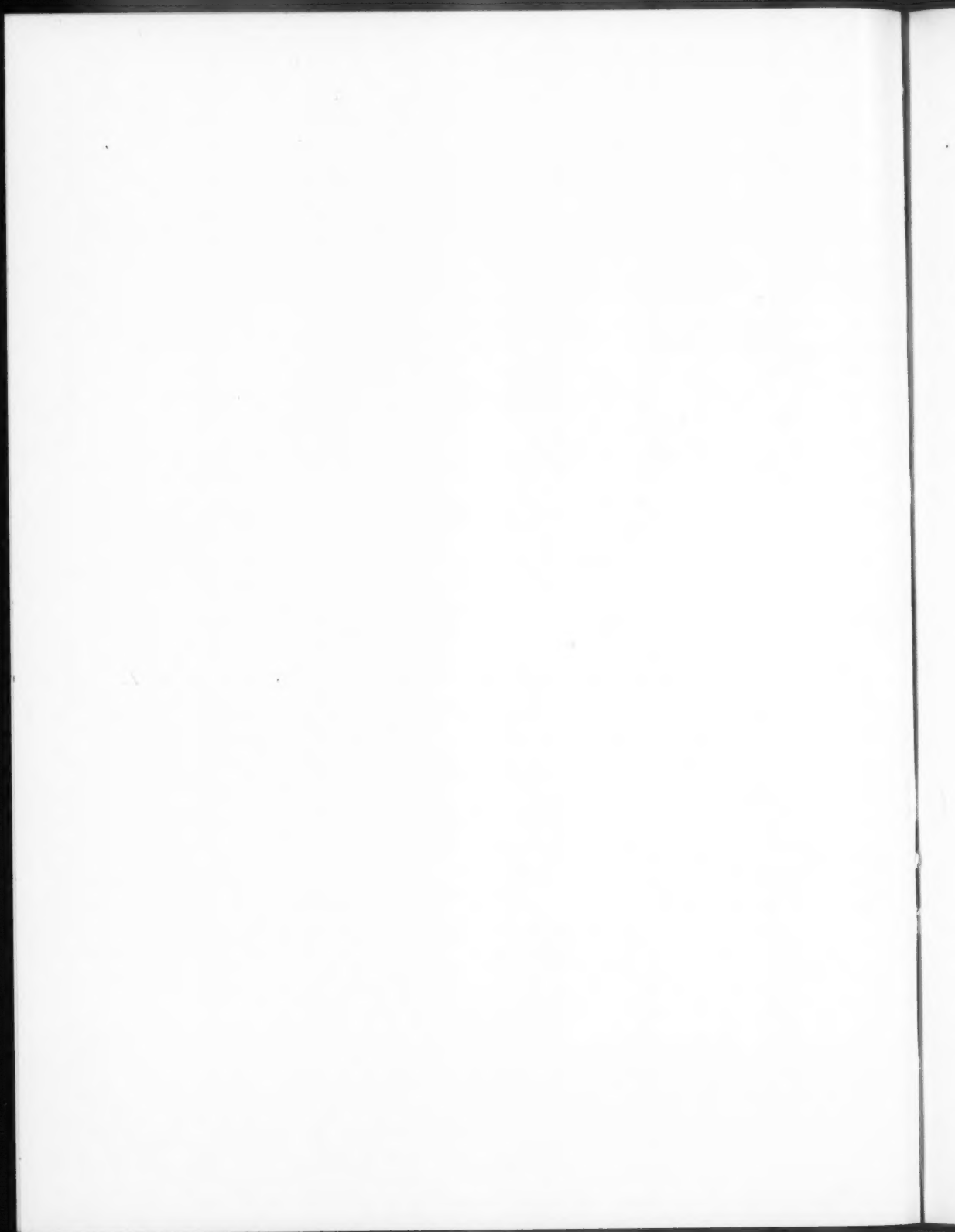
<sup>2</sup> The student interested in *minutiae* on which depends, will observe that the numbers and letters do not include all the related features.

much of this branch of art history, as of others,



Openwork disc of cast bronze in the Ashmolean Museum, Oxford, Cat. No. N.C. 448

*Reproduced by permission of the Visitors*





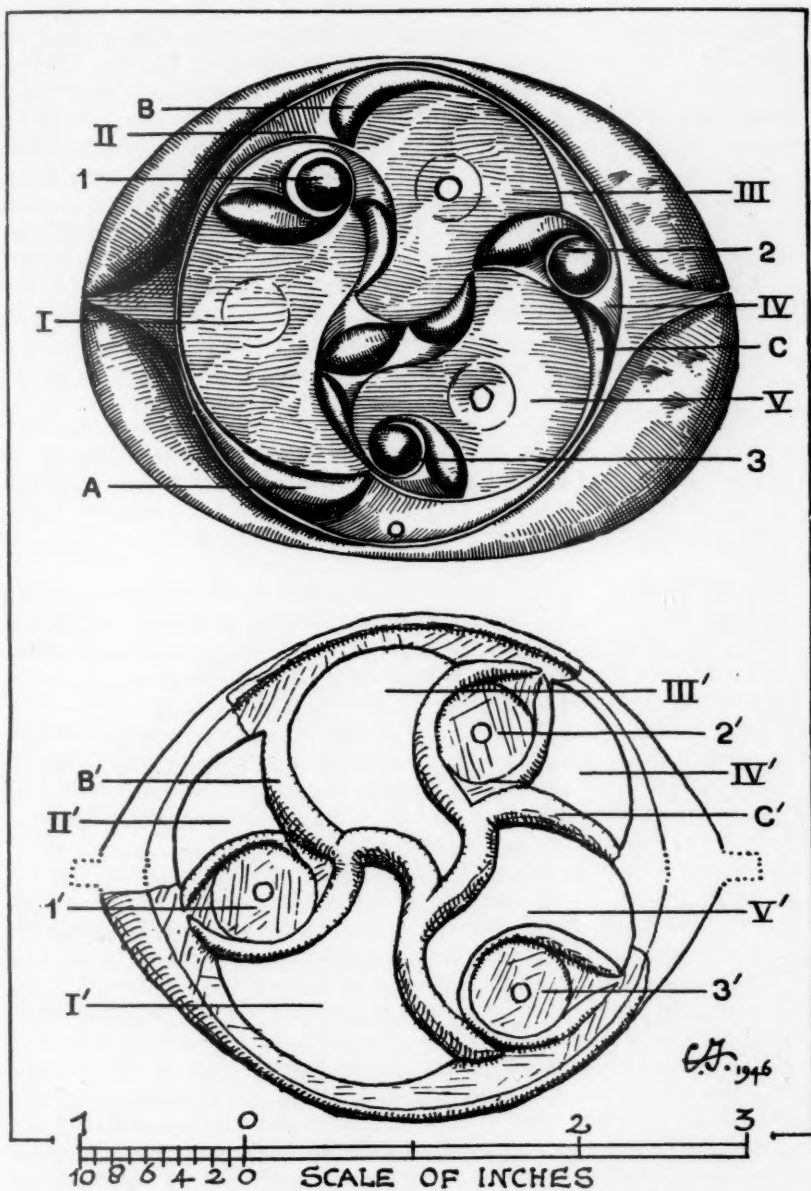


FIG. 1. *Above:* Part of a relief on a bronze plaque (No. 75) from Llyn Cerrig Bach, Anglesey.  
*(By permission of the National Museum of Wales.)*  
*Below:* Open-work disc in the Ashmolean Museum, Oxford, restored.

already been described; the third marginal lobe of the plaque, lettered A, is on the disc eliminated. The large clasping lobes of the plaque are reflected in the rim of the disc with its lateral expansions, but there does not seem to have been room for their pointed tips. Such tips, however, survive on the nodes of the disc; and these enclose hollow-sided triangles like those of the clasping lobes. With this transposition of characteristic detail in mind, I think it not too fanciful to suggest that a novelty of the disc design in relation to the plaque, the settings on the nodes, is a transference to its triquetral structure of the studs on the field of the plaque. It would follow that our craftsman is playing with the elements of a repertoire limited by precedent, but capable of a variety of permutations and combinations.

This reflection suggested that a careful comparison of the only measurable dimension of the disc—the vertical one—with that of the plaque might be of interest. Two measurements were possible: with, and without, the raised rim. I made them to be 73 and 77.5 millimetres respectively on the plaque and then again on the disc; this seemed so improbable that I doubted my eyesight! The plaque and disc lay side by side on the workroom table, and I asked my colleague Dr. Savory to use the steel rule himself; he obtained the same result. This exactitude can only be related to a copying process which went on between the group of exemplars of which the plaque is at present the sole known survivor and its derivatives.<sup>1</sup>

The differences which exist between plaque roundel and disc spring, of course, primarily from the fact that a pattern in relief, hammered up from sheet bronze, meant to be seen from one side only, has been used for an open-work design in cast bronze meant to be seen from both sides. This is, however, not the whole story; the abstract art of the plaque has been replaced by a design derived not too remotely from nature, which fact, like the tendency towards formal and repetitive patterning seen in the nodes of the disc, is a useful pointer to its date. Naturalism, as well as formalization of asymmetric design, is generally held to result from the (second) wave of classical influence on Celtic art in Britain, operating from the second half of the first century B.C. onward.<sup>2</sup>

This is a good start in the dating of the disc, which should be carried out without reference to the plaque, if our knowledge of that work, dated by inference, is to be advanced. The nodes of the disc are a feature which should be useful for this purpose. Jewels are dated by the mode of attachment employed, and it may be that the clasping branch and lobe which frame the settings of the disc are good chronological pointers; the possibility is worth a trial, since there are at least two important works of art with similar features.

The first is a pair of trace-hooks in the famous Polden Hill hoard<sup>3</sup> in the British Museum. On each hook are five settings with central rivets, three of which show smoothly wrought clasping lobes in relief similar to those on the disc, but of more advanced type, the tips being overlaid by a spur. The hoard is assigned to the mid-first century A.D., but the objects in it may cover a generation or more; the superb design of the trace-hooks in particular suggests, even in the conservative West, a

<sup>1</sup> Cf. Dr. Paul Jacobsthal on Celtic workshop practice: *Early Celtic Art*, 157, § 4.

<sup>2</sup> F. Henry, *Prehistoire*, ii, 96.

<sup>3</sup> *Archaeologia*, xiv, pl. xx, 2.

date in the first quarter of the century. Two of the domed studs on the trace-hooks survive and are held to be of coral; their existence supports my view that our disc studs were half-spheres and not flat.

The second is a heavy harness-fitting of bronze, lyre-shaped, found in Northamptonshire.<sup>1</sup> The larger settings, three in number, circular, flat, within the frame of the 'lyre', are bordered by moulded lobes in relief; the tips of the upper one turn outward with an air of *abandon* characteristic of advanced northern art. The date cannot, I suggest, be earlier than the second quarter of the first century A.D.; the disked lobes terminating the scroll on the back of the object, reminiscent of the acorn-like terminals of a Westhall harness mount,<sup>2</sup> and the flat settings, influenced by enamel work, confirm this opinion.

These are the only close relatives of our nodes that I have come across: but there are two farther down the typological line of descent (or parallel thereto), which are of interest. In both, the circular setting is placed in the same position in relation to the node as in the case of the disc. One is on an imperfect tankard handle in the Seven Sisters hoard, Glamorgan;<sup>3</sup> here two lobes framing a setting expand, and are fused into one at their junction, the point of the node. The setting is of bronze, domed, and scored for enamel. The date is probably mid-first century A.D.

The other is on a fragmentary bronze from Caerwent in the Newport (Mon.) Museum.<sup>4</sup> The circular setting on the single node which survives is framed by two 'trumpets' which possess a lentoid mouth in common, at the apex of the node. This is a common late motif throughout Britain, not inconsistent with a date in the second half of the first century A.D. Caerwent, a Roman town, was probably founded soon after the conquest of the Silures, about A.D. 75.

The evidence marshalled above, though slight, is consistent; all the parallels are typologically later, and are likely to be of the first century A.D. A date at the very beginning of that century may then be provisionally assigned to the disc. This suggests that the date 75-50 B.C. proposed for its forerunner, the plaque, may be somewhat too early. As for the provenance of the disc, we have seen that the closest parallel in detail comes from the south-western region of the Iron Age B culture, and it appears to be unlikely that in any other region the domed stud, as a decorative feature, survived as late as the first century A.D. There the problem must be left for the present.

The study of the disc has produced surprises. Who would have supposed that in this country there was illustrated in metal, apparently before the Roman Conquest, that sophisticated theme, a stylized tree with branches bearing fruit, and—a really remarkable feature—with a third such shining globe fallen and lying beside the trunk! Or have we, not an orchard pastoral, but the illustration of a myth? Had the Celts in Britain acquired through trade contacts with the Mediterranean,

<sup>1</sup> Good line drawings, of front, back, and section by Charles Praetorius are in *P.S.A.*, 1898, xvii, 166. I owe this reference to Leeds, *Celtic Ornament*, p. 56.

<sup>2</sup> Leeds, *Celtic Ornament*, pl. 1.

<sup>3</sup> Grimes, *Guide to the Prehistoric Collections*,

N.M.W., p. 118, fig. 40, 9. This piece may throw light on the well-defined isolation of the free lobe (or leaf) in nodes 1' and 2' (see fig. 1).

<sup>4</sup> Unpublished. Dr. Paul Jacobsthal directed my attention to it.

and embodied in their tradition, the tale of the golden apples growing in the garden of the Hesperides?<sup>1</sup>

When we see a non-representational design—the plaque roundel—subtle as one of Edward Wadsworth's paintings, evolving in the course of perhaps fifty years into a twisted apple tree without loss of any essential element of its asymmetric form—not even the spatial distribution of its three nodes—we must surely be observing the effects of a remarkable tradition and continuity of workshop practice among the Celts. The plaque roundel could hardly have been available for study when the disc was designed, but on a piece of metal hung above the bench its exact size must have been marked and its character outlined with a graver. Furthermore, we perceive that the device of the fallen apple on the disc is due to the pressure of an artistic convention; the third node of the pattern had to be at the bottom, and fruit does not grow on tree-trunks. As has often been said, we cannot analyse the creative spirit, but thus to glimpse in a pre-literate phase of British art the mechanics of its application is something worth retrieving from the darkness.

<sup>1</sup> Derivation from the *symmetrical* 'Sacred Tree' motif of the East, occasionally met with in early continental Celtic art, seems improbable. See

Jacobsthal, *Early Celtic Art*, Index, 'Sacred Tree'; the closest parallel is perhaps that on a torc, no. 240, pl. 138.



## CHRISTIAN AND MEROVINGIAN GAUL, 1940-41

By RAYMOND LANTIER, HON. F.S.A.

A DOCTORATE thesis sets out the history of towns of *Narbonensis prima*, Toulouse, Narbonne, Beziers, Agde, and Nîmes, from the Germanic invasions to the second half of the twelfth century.<sup>2</sup> The interest of the work is that it follows, with the aid of archaeological documentation, the stages in the topographic and material development of these towns, which from the fifth century on were attacked by a progressive paralysis, culminating in absolute decay. The Mahometan invasion appears to have had the most disastrous effects in Languedoc. A certain revival manifests itself in the Carolingian period, but is soon countered by the progress of Islam in the Mediterranean and the rise of the feudal system. In this well-defined geographical unit, which is circumscribed by the Rhône, the Ardèche, the Cevennes, part of the Garonne, the Pyrenees, and the Mediterranean, the dominant role belongs to the towns of central and eastern *Narbonensis*, which were directly in contact with Rome and Italy. The western part of the province, which borders on the old post-Hallstatt cultural centre, has felt Roman influence less strongly and remains a sort of March-land with considerations of security predominating.

To Jules Formigé<sup>3</sup> we owe the clearance and restoration of the baptisteries of Riez (Basses-Alpes), Aix-en-Provence (Bouches-du-Rhône), Fréjus (Var), and Saint-Rémy-de-Provence (Bouches-du-Rhône).<sup>4</sup> The influences—eastern or western—under which the mausoleum of Lanuéjols (Corrèze) was built are still the subject of discussion.<sup>4</sup>

The clearance of the 'Tour des Mourgues', which forms the south-east angle of the wall of the *castrum* at Arles, brings a new element to our knowledge of the system of fortification of the city on its east side.<sup>5</sup> Circular in shape, with a floored upper storey, it was pierced in its south-west sector by a postern opening into the ditch-system at rampart height. At the period of the invasions the ramparts were reinforced by a thick masonry jacket, the postern was blocked, and the interior of the tower filled up to a height of 5-6 metres by a mass of rubble in which room for a small guard-chamber was left. The removal of this filling has produced some fragments of early Christian decorative work, which belonged to one of the churches of the abbey of St. Caesarius, built in the fifth century at the angle of the rampart. They consist of a fragment of a marble slab in lattice-work with the *Chi-Rho* monogram inscribed in a laurel crown; fragments of a stone screen,

<sup>1</sup> The translation has been made by Mr. C. E. Stevens, F.S.A. Part I, 'Excavations and Prehistoric discoveries in France (1940-1944)', was published in *Proc. Prehist. Soc.* for 1945, pp. 39-60; Part II, 'Roman Gaul, 1940-1944', in *J.R.S.* xxxvi (1946), 76-90.

<sup>2</sup> A. Dupont, *Les Cités de la Narbonnaise première depuis les invasions germaniques jusqu'à l'apparition du Consulat*, Nîmes, Castanès, 1942.

<sup>3</sup> 'Remarques sur les baptistères de Provence',

*Mélanges Martroye*, 167-90; H. Rolland, 'Le Baptistère de Saint-Rémy-de-Provence (fouilles de M. J. Formigé)', *Gallia*, i (1943), fasc. 2, pp. 206-28.

<sup>4</sup> F. Benoît, 'Le Mausolée de Lanuéjols (Corrèze)', *Bulletin Monumental*, c (1941), 119-33; J. Formigé, *Bull. Antiq. Fr.* 1942, pp. 78-82.

<sup>5</sup> F. Benoît, 'La Tour gallo-romaine, l'enceinte d'Arles et l'abbaye de Saint-Césaire', *Gallia*, i (1943), fasc. 2, pp. 279-82.

*claustra* and plaques in gypsum; Christian lamps and sherds of grey ware with stamped decoration.

Defensive works other than town-walls contemporary with the great invasions are too rare in Gaul for special attention not to be paid to the discovery of a tower in the village of Dachstein (Bas-Rhin).<sup>1</sup> The structure has been built of re-used material of Roman buildings within a cemetery of the second to third century. In the masonry of the foundations, bas-reliefs, an uninscribed altar, and funerary *stelae* have been found. Erected in the fourth century, as markings found on the facing-tiles prove, this little fort had only a short life, having been deliberately evacuated and burnt. Its destruction corresponds with the retreat of the Roman troops before the German assaults in the time of Stilicho.

The site of Montcarret (Dordogne)<sup>2</sup> has been occupied from the first to the eleventh century A.D. Destroyed for the first time in the course of the invasions of the second half of the third century, it was rebuilt on an enlarged scale in the fourth. The invasions of the fifth century brought new damage to the structure. It is actually the bath-building of an important villa, the great hall of which was converted into a church, while a baptistery was inserted. In the soil, or even in the walls, were burials in the form of monolithic sarcophagi, coffins of stone slabs, and masonry tombs. To a certain extent these are stratified in three layers, from the sixth to the twelfth century. Other remains have been discovered to the north of the modern church, including a Merovingian mosaic with ornamentation of chain-links and basket-plaiting interspersed with small crosses. In this region, which is particularly rich in remains of the Gallo-Roman period, Merovingian mosaics with crosses and baskets of fruit and grapes from a villa at Pont-Sainte-Foy, not far from Montcarret, indicate clearly that certain structures have been transformed into Christian chapels. The monumental history of the origins of the Christian religion is thus the same in the province of Gaul as at Rome.

The existence of a Merovingian chapel in the cemetery of Coudes (Puy-de-Dôme) is not as certain as is supposed.<sup>3</sup> A small edifice which has suffered much at the hands both of time and of man is in question, contemporary with a large inhumation cemetery with sarcophagi dated by their inscriptions, some of which go back to the reigns of Theuderic and Theodebert, the sons of Clovis. There seem to have been two constructional periods, the latter of which may have comprised no more than the restoration of a building belonging to a time when the technique of regular masonry was still known, i.e. to the beginning of the sixth century.

At Saint-Philibert-de-Dijon,<sup>4</sup> the discovery, 1.10 m. under the twelfth-century ground-level, of Gallo-Roman masonry and a wall earlier than the construction of the edifice, has demonstrated the existence of a *basilica* in the Roman style, earlier than the date assigned by Gregory of Tours to the building of the first church of St. Benignus.

<sup>1</sup> R. Forrer, *C. r. Acad. Inscr.* 1940, pp. 176-81.

<sup>2</sup> J. Formigé, 'Fouilles de Montcarret de 1921 à 1938', *Congrès archéol. Fr.*, CII<sup>e</sup> sess. Bordeaux-Bayonne (1939), 182-95.

<sup>3</sup> L. Bréhier, *C. r. Acad. Inscr.* 1941, pp. 322-32; M. Aubert, *ibid.*, 321-2.

<sup>4</sup> *Mém. Comm. antiq. Côte d'Or*, xix (1927-32), 103.

At Narbonne (Aude),<sup>1</sup> on the site of the church of St. Paul, excavations have been begun on the great cemetery laid out around the tomb of St. Paul, the apostle of *Narbonensis*. Preliminary operations have led to the discovery of some twenty fourth-century sarcophagi. On the occasion of A.R.P. constructions at Nîmes, in the 'Place du Vieux-Chapitre', a quantity of bones were unearthed, as well as slab-tombs. The cemetery seems to have been utilized for some time after the fourth century until the Carolingian period.<sup>2</sup>

In Maine, the cemeteries of Le Côttil-Vert, Le Trun, Champaubert, Exmes, Nonant-le-Pin (Orne) accompany an important line of road from the mouth of the Dives to the region of Le Mans. The most interesting burials are late Roman; they have produced Argonne pottery and large silver saucer-fibulae, characteristic of productions of the period intermediate between Gallo-Roman and Merovingian.

Excavations in the Merovingian cemetery at Varengéville (Meurthe-et-Moselle),<sup>3</sup> in the region of the Grand Couronne, have brought to light new types of funeral customs. The presence in certain graves of successive inhumations suggests that the occupants were direct descendants of the Gallo-Roman population rather than invaders. The corpses had usually been deposited before inhumation on a bier of wood held fast by small iron cramps. The custom of covering the dead with a shroud of gathered herbs is also found. In the earliest graves it was possible to observe the presence of an earth-filling composed of humus, probably brought from some consecrated spot. At the south-west corner of the cemetery a sort of triangular pit with sides 1 metre long had been dug and filled up to a certain height with carbonized branches. In the immediate vicinity three smaller excavations contained made soil mixed with charcoal. Similar observations have been made in the Visigothic cemetery of Estagel (Pyrenées-Orientales)<sup>4</sup>—successive inhumations in the same grave, position of *fibulae* and weapons in relation to the bodies. The sword-scabbards, to the left of the bodies, often had the chape pointing towards the armpit. The grave-rites are common to both sides of the Pyrenees, in Visigothic cemeteries both of Gaul and Spain (Herrera de Pisuergra, Daganzo de Arriba): same poverty in objects deposited with the body, same rarity of weapons and pottery. The grave-furniture is of Germanic character and can be assigned to the sixth to seventh century.

At Estagel, as at Coudes and the majority of barbarian cemeteries of Gaul, it does not appear that the Gallo-Roman population had been evicted. There has certainly been fusion between the two groups, invaders and invaded. The cemetery of Vouciennes (Marne),<sup>5</sup> in use from the first century A.D., had been utilized by the Franks three centuries later. The scarcity of weapons indicates a peaceful population taking root in this little corner of land, a mixed population to which a rural element of Gallo-Roman origin makes a large contribution. No traces of

<sup>1</sup> J. Jannerey, *Gallia*, i (1943), fasc. 1, p. 225; Abbé Sigal, *Bull. Comm. archéol. Narbonne*, xxi (1942), p. lvi.

<sup>2</sup> Comte du Mesnil du Buisson, 'Le Cimetière gallo-franc de Fel (Orne)', *Le Pays d'Argentan*, xv (1942), 1-21.

<sup>3</sup> Ed. Salin, *C. r. Acad. Inscr.* 1943, pp. 557-67.

<sup>4</sup> R. Lantier, *Gallia*, i (1943), fasc. 1, pp. 153-88.

<sup>5</sup> A. Thiérot et R. Lantier, 'Le Cimetière du Maltrat à Vouciennes', *Rev. archéol.* 1940, i, 210-46.

Christianity appear, and, as in Lorraine, the persistence of Teutonic customs—fires lit over the tomb, mutilation of the dead—can be observed. The cemetery of Koenigsmaker<sup>1</sup> (Moselle) has given evidence of an uncommon burial rite: the interment of the body in a sitting position, facing the rising sun. At Moissac (Tarn-et-Garonne)<sup>2</sup> tombs discovered under the porch of the church of Saint-Pierre were hollowed out of a clay bed which had been laid on an old marsh: they contained three to five skeletons superimposed, each covered with a long thick plank.

One general conclusion can be extracted from the totality of discoveries made in Merovingian cemeteries. While the big Gallo-Roman landlords may have emigrated or disappeared and their estates passed into the hands of the invaders, it does not appear that the peasantry experienced great changes. Fusion appears to have been complete by the eighth century. The Christian religion of the newcomers, the identity of interest in a common task on Gallic soil, have been the essential factors in this. Such is the conclusion which Édouard Salin<sup>3</sup> reaches for Lorraine. We may be permitted to extend it to the whole of Merovingian Gaul. The two volumes, the second in collaboration with A. France-Lanord, which Salin has recently published under the general title *Rhin et Orient*, are based on technological studies which have entirely transformed our knowledge of iron-working in the Merovingian period. Excavation technique, chemical and micro-chemical analyses, macrography and micrography, metallography and radiography, are called in to the assistance of the archaeologist. It will be impossible henceforward to undertake the study of Merovingian civilization without continually consulting this remarkable work, the third volume of which is shortly to appear.

Like Brittany, the Vivarais remained a Gallo-Roman land, outside the track of the invasions. The absence of large Teutonic cemeteries with aligned and orientated tombs is noted, as also of any object resembling the grave-furniture discovered in such sepultures.<sup>4</sup>

<sup>1</sup> E. Linckenheld, *Bull. archéol. Comité*, 1936-7, p. 70.

<sup>2</sup> A. Vire, *Rev. archéol.* 1940, ii, 155.

<sup>3</sup> *Rhin et Orient. Le Haut Moyen Âge en Lorraine, d'après les mobiliers funéraires. Trois campagnes de*

*fouilles et de laboratoire: II. Le fer à l'époque mérovingienne. Étude technique et archéologique.* Paris, Geuthner, 1939 and 1943, 2 vols.

<sup>4</sup> Éd. Salin, *Bull. antiq. Fr.* 1941, pp. 125-30.



## THE DERING BRASSES

By R. H. D'ELBOUX, F.S.A.

### I. THE MAN AND THE MANUSCRIPT

THERE is, in the library of the Society of Antiquaries, part of the Franks bequest, an illustrated manuscript by Sir Edward Dering of Surrenden in Pluckley, Kent, of monuments (mainly brasses) and heraldry in various Kent churches noted by him from 1628 to 1634. The Surrenden copy of Philipot's 1619 Visitation of Kent, in Sir Edward's handwriting, was sold, with other manuscripts from Surrenden, at Sotheby's in 1865, the first dispersal of the Dering library having occurred in 1811. J. J. Howard possessed a copy of it which has recently come to rest, as part of the Elgood bequest, in the library of the Kent Archaeological Society at Maidstone. Some pedigrees have been maintained to about the date of this church visitation, and from the note under Robert Master of Willesborough 'vid: booke of Monuments in Churches' (he is duly entered in 1628 on folio 28), it is possible that the whole of Philipot's visitation was copied at about that date. Some of the drawings from this Book of Monuments were illustrated in volumes i and ii of *Archaeologia Cantiana*, at the instigation of the Rev. Mr. Lambert Larking, from facsimiles made of the whole manuscript by Mr. Herbert Smith. The Society of Antiquaries' manuscript is Smith's copy, and his notes on folio 5 and 5a establish the fact; in all his published illustrations, however, there are minor but obvious differences from the manuscript.<sup>1</sup>

Mr. Larking, referring to the collection in his article on the Surrenden library (*Arch. Cant.* i, 50 *et seq.*), states that Sir Edward 'was assisted by Philipot, whose hand is patent throughout, especially in the drawings of brasses and coat-armour'. I have seen photostats of Philipot's church notes in Kent (Harl. MS. 3917) and the manuscript on the same subject from the late Dr. Cock's library now in the British Museum, and find the drawings dissimilar; there seems no question that Dering was the better draughtsman. That he was in touch with Philipot was likely enough, apart from a reason discussed later. Philipot was born at Folkestone and became Bailiff of Sandwich while Sir Edward was Lieutenant of Dover Castle; but Dering was enough of an antiquary not to need a 'ghost', and the six years of leisurely notes on thirty-two churches is scarcely in the style of Philipot, who noted the whole of the cloister shields at Canterbury in one day.

Weever, who held the rectory of Erith in Kent, certainly had access to Dering's notes up to 1630, the year before publication of his *Funerall Monuments*, in the preface of which he states that he 'travailed over the most parts of all England'. I submit that in his journeyings he came to Pluckley, was shown and made use of the notes, and in return illustrated two of the Dering brasses there, one of which

<sup>1</sup> Since the writing of this the Society has purchased at a recent sale of Phillips's books Dering's original manuscript. It proves Sir Edward to have been a fine draughtsman, much superior to Dugdale,

and makes Smith's facsimiles but poor showing. The illustrations in this article are all from Smith's work.

has hitherto only been known from his print.<sup>1</sup> His account<sup>2</sup> of the Derings and Surrenden is pure Sir Edward; that of Great Chart is the Dering MS. under entry of 1628, enlarged and with words altered to make the matter his own, as the following passages show:

Dering MS.: By tradition these were the builders of y<sup>e</sup> church. In y<sup>e</sup> middest of y<sup>e</sup> East window there y<sup>e</sup> picture of Byshop Goldwell kneeling, and in every Quarry a golden fountaine of this fashion [drawing]: and crosse y<sup>e</sup> window written. . . .

Weever: Now, as it goes by tradition, from father to the sonne, these were the builders of this church. In the middest of the East window, in the south chappell of this church, is the picture of the foresaid Bishop Goldwell, kneeling, and in every quarry a golden well or fountaine (his *Rebus* or Name devise) and crosse the window inscribed. . . .

He must have visited Pluckley not later than 1628, however, for he notes the brass of Nicholas Dering and his wife Alice Bettenham as 'At the foot of this Chappell, within the church' and Dering, in his account of the construction of the family vault in 1628, specifically excepts it from the gravestones that had 'beene anciently layd in this chappell', though in it after the reconstruction. In fact, one finds traces of the Dering MS., abridged or enlarged by Weever, up to the entries in the manuscript on Pluckley, dated 1630, and ending on folio 38.

Sir Edward Dering was born, according to Hasted, in the Tower of London, 28th January 1598/9, his father Sir Anthony being then about 40. He was knighted at Newmarket 22nd January 1618/19 when 20, and the following year married Elizabeth, eldest daughter of Sir Nicholas Tufton, later Earl of Thanet; she died in 1622. His second wife was Anne, third daughter of Sir John Ashburnham of Ashburnham and his wife Elizabeth Beaumont, created Baroness Cramond in 1628, the year of Anne's death. On 16th July 1629 he married Unton, daughter of Sir Ralph Gibbes of Honington, co. Warwick: she survived him and was buried at Pluckley in 1676.

In 1623 he was made Lieutenant of Dover Castle, according to him the third of his family to hold that position. On the 1st February 1626/7 he was created a baronet. On his political activities there is no need to expatiate here; he attacked the Bishops in Parliament in 1640 when a shire member, recanted, and was thereupon unlawfully ejected by Parliament; was concerned in Twisden's Kentish petition (his grandmother was a Twisden), sided with the king in the Great Rebellion, and died<sup>3</sup> at the early age of 46 on 22nd June 1644, according to Dr. Cock, of blood-poisoning, in a barn on the estate.

Although Sir Anthony died in 1635/6 aged 78, Sir Edward seems to have had

<sup>1</sup> It was privately reprinted by the late R. Griffin and inserted in his offsets of *Monumental Brasses in Kent, M.B.S. Trans.* vii, 200-3, with the details of the arms, named only in the Dering MS., ascribed to Weever.

<sup>2</sup> Weever's MS. of his Collections (Soc. Antiq. MS. 27) contains only the following entries under Pluckley:

Sr Willm      Ju grā et miserico . . . Willūs Pluck-  
Pluckley      ley miles . . . dñs . . . qui ob. . . .

The armes of this knight are engraven upon all or most of ye pillars of this church.

John Dering      Here lieth John Dering and Juliā his  
& Juliā his      wyfe w<sup>ch</sup> John / deced this life 1517 &  
wyfe      Juliā 1526.

Malmains      Here are monuūts of the Malmains.

<sup>3</sup> Hasted, fol. ed. ii, 229, comments 'that he died in extreme poverty, having been forced, for many weeks before he died, to drink only water'.

control of affairs by 1630, witness his construction of the family vault in 1628 at the time of his second wife's burial at 'the cost of Sir Anthony and Sir Edward Dering'; Willisborough manor, which he says belongs to him; and Weever, who writes of him as owner of Surrenden, and repairer of the Brent-Dering chapel at Charing, 'to whom the right of this chapel is derived'.

Mr. Larking, who delved in family day-books and accounts in the Surrenden library, states that Sir Edward took to literary pursuits, including Anglo-Saxon, at an early age, and that his private accounts showed, soon after he came of age (i.e. 1619/20), that he was spending considerable sums on books.

The arms of Dering are *gules, 3 stags heads coupéd or*; they are so recorded, without pedigree, in the college's visitation of 1574, in the copy of 1594 edited by R. Griffin (*Misc. Gen. et Her.* 1924) quartering Haut and Bettenham; and as late as c. 1610 in a manuscript Armoury of Kent *penes* W. J. Hemp.<sup>1</sup> Philipot's visitation of 1619 at the College of Arms (c. 16, fo. 51) has a pedigree, but no arms; Sir Edward's own copy of it at Surrenden had neither pedigree nor arms in it. But by 1628, in this manuscript, the arms of Dering have changed to *or a saltire sable*, and this, quartered by *argent, a fess azure in chief 3 torteaux*, Sir Edward Dering is said to have had confirmed by Segar, Garter (Le Neve's *Barts*, ii, 48), together with supporters of horses *seiant sable*, mantling *argent floretty sable*, and *sable*, a crest of on a ducal crown or a horse *sable* on a mount *vert*, and a Saxon motto. The date of his baronetcy seems likely for this confirmation, though no trace of a grant exists at the College of Arms. One feels that Philipot's omission of arms in 1619 was not by accident. Now in 1622 Robert Dering of Egerton, Sir Edward Dering's first cousin, and according to Berry 'commonly called Jolly Roger', married at Bekesbourne as his third wife Judith Philipot, widow of Henry Philipot of Shepherdswell and Folkestone. She was the herald's mother and about 50 at that date. It seems probable that Sir Edward's antiquarian interests gained momentum and guidance as a result of this marriage. There is, too, a curious thread of Somers in the background: Segar's first wife was a Somers, a Dering had married a Somers, and it was a Somers who was responsible for the *Textus Roffensis*, copied by Sir Edward, which got into the wrong hands in London and had to be recovered by legal action on the part of the Dean and Chapter of Rochester.

It is certain that the new coat was the culmination of Dering's researches, and that, to substantiate it, he indulged wholeheartedly in forgery. *Splendide mendax*, he should have been an Elizabethan, though Philipot proved equal to the work of Cook. He chose Saxon ancestry, married them to the Marines family, and later gave them, via fitz, the name of Dering, all in the best Elizabethan manner. (Hasted somewhat dubiously tells the story under Pluckley, and Berry's pedigree, published in 1830, went to the baronet of that date for correction first, no doubt from Sir Edward's fabrication. The family had earlier sent their own pedigree to Collins's *Baronetage* of 1727.)

Genuine rolls of arms in his collection gained fresh entries; the Fitzwilliam roll and the Dering are both instanced by Ralph Griffin. In a paper read to the Society

<sup>1</sup> Elizabethan Arms, fo. 58, 19, *penes* W. J. Hemp, Esq., F.S.A., has for Dering, *gu, a bend or* *between 2 stags heads coupéd [or] quartering Haut, Surrenden, Pluckley, and Bettenham.*

of Antiquaries on 26th June 1919 he wrote, 'In each roll a shield of Dering is forged and in the Fitzwilliam, shields for Pluckley and Bendinges are also forged. The handwriting of the inserted names is very like that of Sir Edward Dering and the whole was done after Starkey [*c.* 1590] made the index. The shields were included in the bogus pedigree which supported the grant of arms by Segar, Garter.' A collation of these two rolls with one then owned by Everard Green enabled Griffin to prove that the forgery of Richard fitz Dering, *or a saltire sable*, was superimposed on Johan le Vautour, *or a saltire gules*; on le Sire de Haveskerke, *or a fess gules*, was placed Peris de Bendinges, *or three bars sable*, but the forger left the upper half of the fess gules between the first and second bars; finally Adam or Lortun Gurdon, *or a fleur de lys gules*, became Adam de Plokele with the lys sable. The reason for a saltire sable for Dering is thus clear. The place he chose for entry in the Dering roll is against Thomas de Marines, *or a cross engrailed gules*, to whose family he allied his own. It was from the Marines that the Hauts by marriage took their cross engrailed, says Smith Ellis (*Arch. Cant.* xv, 24), and it was through a Haut heiress that the Derings rose to importance from their respectable beginnings on Romney Marsh.

Three spurious seals are recorded, all dealing with Haut. That of Dering dimidiating Haut on a deed 5 Hen. VI of Christian Haut is a glorious anachronism, spoil by Haut's saltire engrailed rather than cross. Another, for Richard Dering, father of John who married Christian Haut (Hasted iii, 228, note (a) 2), was '*A fess in chief 3 roundells: on each side, a horse, sejant, on a ducal crown placed on a close helmet mantled; the legend, SIGILLUM RICARDI DERING MILITIS*'. The third, quoted both by Hasted (iii, 322, note (s)) and Willement (*Her. Notices of Canterbury Cath.*), and of which there is a cast in the British Museum, had the same arms and the legend 'Sigill: Rici: Fil: Deringi: de Haut'.<sup>1</sup> These last two justified the first quarter of Sir Edward's confirmation.

Lastly, he altered the arms, where necessary, on brasses at Pluckley and Sevington, inserting new shields and laying down new brasses in several cases, with, I suspect, deliberate indents to suggest antiquity; all these he draws and describes in this manuscript and several are now missing.

The result was what Griffin described as 'a fine exhibition of bogus heraldry', illustrated in *Arch. Cant.*, x, 330, Dering of sixty quarterings, as entered in *Norfolk*, vii, 157 at the College; the greater part of it romantic fiction, yet magnificent in its achievement.

The manuscript shows Sir Edward as an accurate and careful observer, though his drawings of brasses cannot be accepted as more than general likenesses. He even preserves for us, in describing the font at Pluckley, 'on y<sup>e</sup> fore side or Front', the arms of Brockescombe, *argent, a saltire, sable between 4 brocks heads cabossed gules, tied or*, with a memorandum below the trick, 'These heades are since taken of. qu. p whom'.<sup>2</sup> He evidently worked with discrimination, solely for the aggran-

<sup>1</sup> It was read by Hasted as Hayt, as Dering possibly intended it to be, to explain the holding of the manor of Heyton in Stanford (see Griffin, *Archaeologia*, lxi, 511, no. 351).

<sup>2</sup> The font in its present condition shows no trace of these erasures. In this manuscript, he assigns a quatrefoil still on the font to Bellamont, but by 1632 Sir Richard St. George accepts Dering's pri-



dizement of his family. In his 'Use of Arms' he advocates the chief as a sign of cadency, and saw to it that members of his family so employed it, witness the font at Ringwold (folio 65), where John Dering is shown with a chief gules. It is in his time, too, that Surrenden becomes Surrenden Dering,<sup>1</sup> though it is only fair to add that old Surrenden in Bethersden, the original seat of the Surrendens, became also Surrenden Chute.

His attempt in 1638 to form, with Sir Christopher Hatton (later Lord Hatton), Sir Thomas Shirley, and Dugdale, an antiquarian society, the rules of which are given in full by Mr. Larking, show him to have had in preparation an ordinary and an armory, and to have held himself responsible for a list of knights of James I and Charles I. The Great Rebellion ended the project, but some at least of Dugdale's work survives, and probably of the others, unrecognized, in private libraries.

## II. THE BRASSES

At Pluckley the brasses are much in the same position as described by Sir Edward in 1630. He has tampered with them all, and on folio 35 gives a reason for the positions of those in the Lady Chapel.

'Itt is to be remembred that all y<sup>e</sup> severall gravestones following (excepting that of Nicholas Dering who dyed 1518) having beene anciently layd in this chappell, though disorderly and att such distance one from another, that y<sup>e</sup> pewes did cover some of them, and y<sup>e</sup> rest did not well give roome for y<sup>e</sup> laying any more there, beside that y<sup>e</sup> chappell, by often buryalls was so full of bodyes that att y<sup>e</sup> buryall of y<sup>e</sup> lady Anne Dering (second wife of Sr Edward Dering Kn<sup>t</sup> and baronett) there could not be found depth for her coffin without taking up of a former, whereupon att y<sup>e</sup> cost of y<sup>e</sup> afors<sup>d</sup> Sr Anthony and Sr Edward Derings a fayre arched vault was made 1628 underneath y<sup>e</sup> chappell throughout and all y<sup>e</sup> knowen bodyes and bones, were carefully new coffined and y<sup>e</sup> rest put together in a greate wooden chest, and all placed decently and orderly in y<sup>e</sup> new made vault, with several markes upon their severall coffins. Att which time y<sup>e</sup> gravestones following being most of them hewen thinner, by reason of their excessive weight, and their depth of 14 and 15 inches thicke, which would very neerely have touched y<sup>e</sup> crowne of y<sup>e</sup> vault, they were all disposed in order as they now are seene, and are here accordingly described.'

### *In the Chapel*

There are six brasses or indents now in the Lady chapel. Dering records seven. He apparently laid them in threes, starting against the east wall, with the first against the north wall, i.e. in the north-east corner. The third of this row has gone without trace, probably when a private entrance to the chapel was made in the south wall and close to the east. The next three lie similarly across the chapel, west of the entrance through the parclose to the chancel of the church, the third being an inscription only, the seventh but unnumbered and unidentified in his notes, whereas his sixth seems now out of its slab and central in the chapel above the vault

vate evidences that it is *gules a quatrefoil or*, the arms of Roe of Roecumbe in Pluckley, and allows it to Sir Thomas Roe of Bulwick, co. Northants. (See Harl. Soc., *Miscellaneous Grants of Arms*, 179-81.)

<sup>1</sup> Hasted (ii, 391 (d)) quotes a deed of 1494 con-

cerning the Trinitarian Priory of Mottenden in Headcorn; in it occurs Surrenden Dering, but it was in the Surrenden library, and was, I suspect, Sir Edward's work.

entrance. For each entry his drawing is compared where possible with a rubbing of the slab.

I. John Dering 1425. *An eff. 33½ × 13, in arm., head resting on helmet with crest now lost, feet on horse, 2 shs., 6 × 5, two others lost, marg. inscr. 64 × 36 × 1½, in Lat.* The whole of this is fresh work inset in an old slab. The armour of this and of others is sufficiently accurate for its period to warrant the suggestion that the engraver had the original brass before him as a model whilst engraving a new one to show a horse as a foot-rest. The indent of the tilting helm, with crest of horse on crown, is fresh and deep cut, as are the three unnatural-looking rivet-holes, each ½ in. in diameter: there is no flowing mantling as shown in Sir Edward's drawing. I strongly suspect this indent never to have held brass, but to have been deliberately designed to establish the antiquity of the monument. The figure's helm follows the line of the indent for a couple of inches, and the head of the figure is quite undamaged from the supposed removal of the crest and tilting helm. Moreover, the engraver, had he engraved the missing part, would at this period have used one plate for the whole, as he has done for the spurs, feet, and horse of the effigy. Finally, it would need a brave man to steal Sir Edward's brasses within two years of their restoration, and many neighbouring churches offered better examples with less risk.



FIG. 1. John Dering, 1425

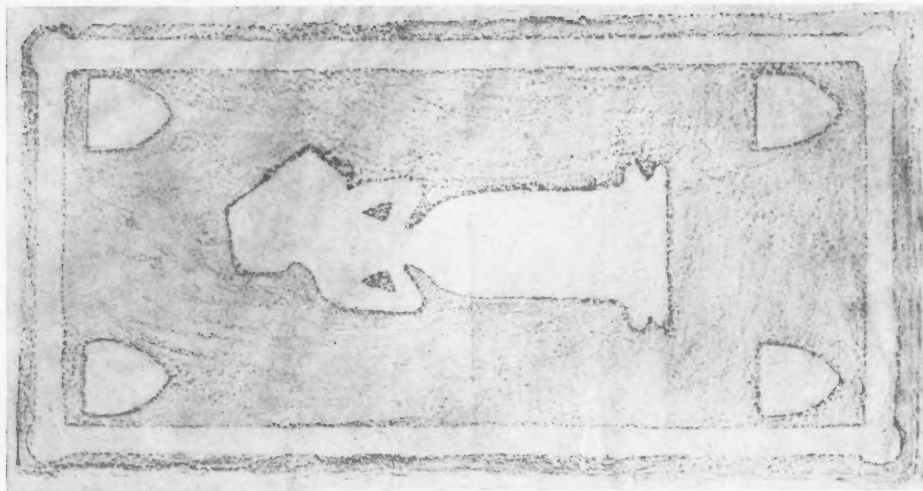
and the two bottom as indents: Hasted says two shields are missing. As will be seen from the descriptions, Dering was none too accurate in his drawings, and he may well in fact have had two shield indents to this slab.

The brass and notes agree as to the inscription which reads in Gothic lettering: 'Hic iacet in terra solitus sed vivere guerra / unde tulit vulnus quod dedit inde funus nunc subijt manes fortisq piusq iohanes / huius ergo dein die miserere Dering / an' quatuor C. milleno quinto atq viceno dat mortale solo nunc supestq polo.'

II. 'Christian, y<sup>e</sup> eldest da: and co<sup>h</sup>: of John Haut and co: founder (with her sonn) of this chappell', writes Dering. She was one of the four daughters of John



John Dering, 1425 (for drawing see fig. 1)

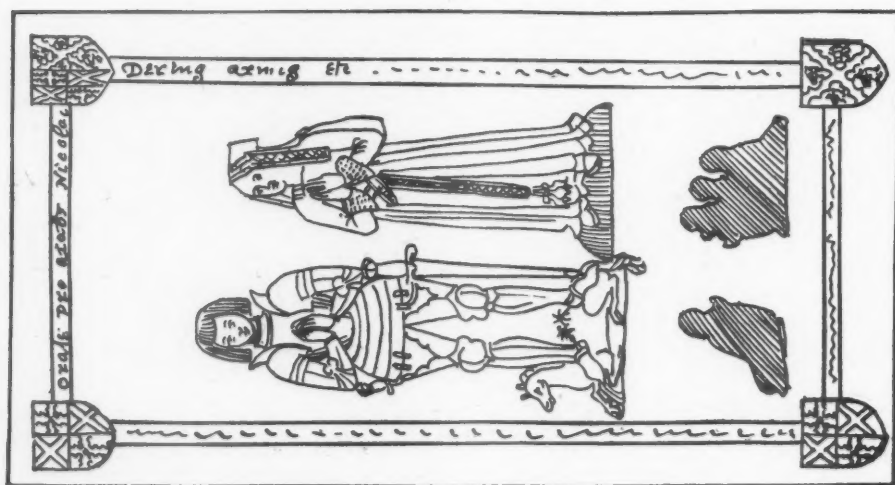
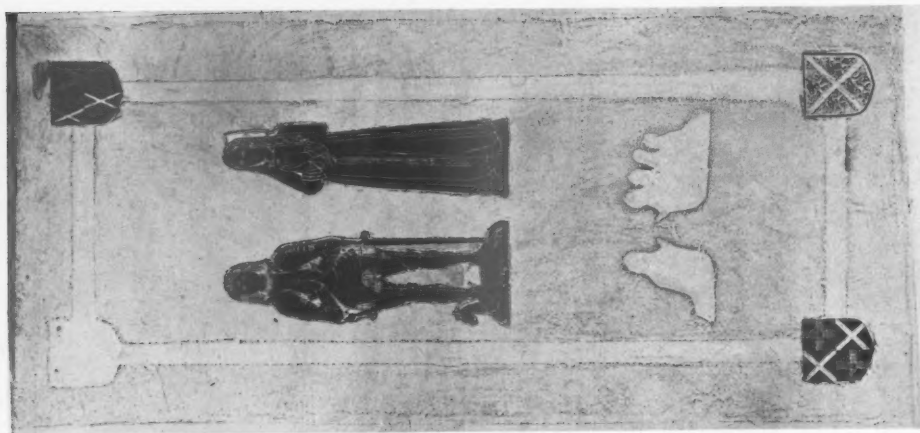


Christian Haut, wife of John Dering, c. 1471



Richard Dering, 1480

(Illustration from Weever's *Funerall Monuments*, 1631 ed., p. 293)



Nicholas Dering, 1517



Haut who lived at Surrenden in right of his wife Joan, the Surrenden heiress. She married John Dering (I), was a widow in 1403/4, and remarried in 1426/7 Reynold Dryland, who owned land in Selling, probably a younger son of Stephen, son of Reynold Dryland, and brother of John, Knight of the Shire for 1426. She was a widow again in 1444/5 (Hasted, ii, 216 (b)) and in 1456/7, was living at Pevington, hard by Pluckley (*ibid.* ii, 705 (w)). Her will, proved 1471 (P.R.C. A., vol. 3, fo. 425), describes her as Christiana Dreyland,<sup>1</sup> widow, of Pluckley.

Only a slab with indents remains, the measurements being, of the slab 75 × 38; of the marginal inscription, excluding the four corner roundels of 4 in. diameter, 66 × 30 × 2½, of the four shields 6 × 7, and of the figure 36, all inches. Weever does not mention it, and states that III was next to I, but, as has been shown, his notes were made before the rearrangement of the chapel. The shields drawn by Sir Edward show: 1, Haute impaling Surrenden; 2 and 3, the Dering saltire impaling Haute; 4, Haute. The figure he shows is, save for the curious girdle, fairly representative of the type in vogue a few years after her death. But examination of the indent at once arouses suspicion; there is no trace of the backward poise from the hips, so characteristic of the period, and the hips themselves are unusually pronounced; the marginal inscription is wider than usual: in brief, it seems the product of a local school, East Anglian or Sir Edward.

III. 'The third is for Richard Dering sonne of John Dering and X<sup>p</sup>ian Haut aforesayd, (with his mother's helpe) y<sup>e</sup> founder of y<sup>e</sup> chappell. But y<sup>e</sup> iniury of some hand hath taken away, one of his two wives, and as from his father and mother, some of his other brasse also: mem<sup>d</sup> he dyed 20: Ed. 4.'

The will of Richard Dering, gentleman, of Pluckley, was proved 1480 (P.R.C. A., vol. 3, fo. 332, and extracts *Arch. Cant.* x, 343). He married first Elizabeth, daughter and heir of Henry Bertyn of Barrenden, and secondly Agnes Eyton of Eyton in Shropshire.

This brass was gone in Hasted's time. Weever shows it substantially the same as Sir Edward, though he omits the children, and has touched up the figures for reproduction. Richard Dering had five sons and two daughters; the indents here are, as often in this manuscript, merely indicative of children, rather than accurate in posture or number. The shields above, of the saltire and Haut *per fess* impaling on the dexter Bertyn, and on the sinister Eyton, are unnamed in Weever, and are obvious restorations, as is the figure, wrong for its supposed date, of Richard Dering 'ahorse'; on the female with the lion-rest it is difficult to pass judgement, though it is to be observed that both Weever and Sir Edward show the ground of lion and the horse as part of the one plate. Weever states that below this brass was a shield of eight quarterings, seven of which he identifies. This shield is shown by Sir Edward under the brass of John Dering 1562 and is considered with it. 'But y<sup>e</sup> iniury of some hand' calls for comment; in view of the crest indent of I, it seems another instance of Sir Edward proving the antiquity of his arms, this time with a genuine indent.

IV. 'The fourth is for Nichls Dering grandchild of Richd Dering aforesaid, and

<sup>1</sup> *Testamenta Cantiana*, 427, 428, quotes from the will of Cristyn Dreyland 1482 (A. 3. 26) her desire to be buried in the south porch of the church

of Plukle beside her father, and a donation from her of £6. 13s. 4d. towards the further building of the Lady chapel there.

for Alice his wife daughter and co=ñ. of Willm Bettenham: which gravestone did formerly ly iust where y<sup>e</sup> vault doore now is: together with y<sup>e</sup> same inscription, figures and armes. onely when y<sup>e</sup> stone was (att y<sup>e</sup> making of y<sup>e</sup> vault) taken up, and found of y<sup>e</sup> greatest thickness of any of y<sup>e</sup> rest, and that some of y<sup>e</sup> brasse was very loose, the brasse was taken out, and y<sup>e</sup> stone being hewen thinner (even to lesse than halfe of him) was observed to shew a better, fayrer and more durable face on y<sup>e</sup> reverse wherefore y<sup>e</sup> brasse both figures armes and epitaphs were all taken out, and new inserted on that side.'



FIG. 2. John Dering, 1550

Cranbrook. The dexter shields were alike in bearing the saltire and Haut quarterly, and the top sinister has the same impaling Bettenham, all three Sir Edward's work, as was possibly the inscription, now lost, but given below the drawing, since it mentions Surrenden Dering. 'Orate pro aīabz Nicolai Deryng de Surenden Deryng armig<sup>r</sup> et Alicie ux̄is eius qui quidem Nicolaus ob̄. 25 die Aug Anno Dñi 1517 Quo<sup>r</sup> aīabz p̄p̄ietur Deus: Amen.' Save for Surrenden Dering this rings true, however, and it is to be noticed that Sir Edward has started the wording along the fillet with 'orate pro aīabz Nicolai / Dering armig &c. . .'

V. 'The fifth is y<sup>e</sup> monument of John Dering esq, only Sonne of Nichli Dering aforeſd whose gravestone was an Altar tombe, in y<sup>e</sup> south east corner of y<sup>e</sup> chappell and the brasse figure belonging were fastened in y<sup>e</sup> wall att y<sup>e</sup> east end of y<sup>e</sup> chappell but over y<sup>e</sup> sayd tombe.'

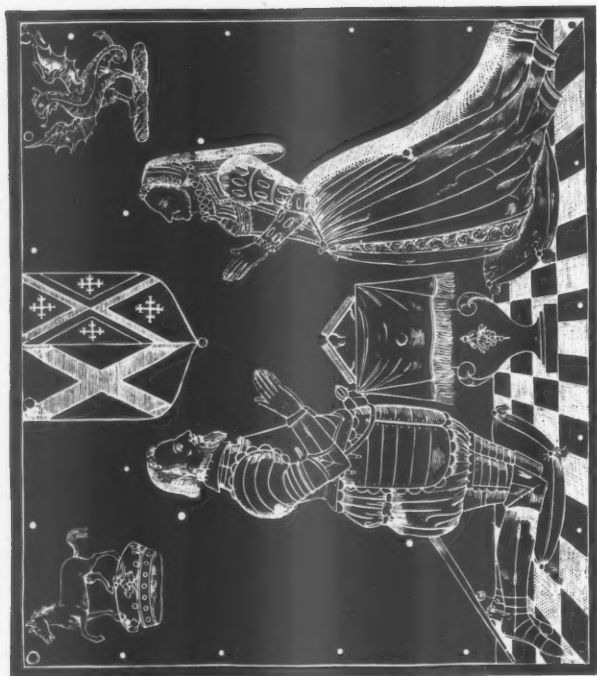
The will of John Dering was proved 1549/50 (P.R.C. A., vol. 27, fol. 57), but dated 24th May 1535 (*Arch. Cant.* x, 343).

Nicholas Dering's will is dated June 1517 and his father's August of the same year, Nicholas being described as of Rolvenden; both wills were proved on 14th October of the same year. He wished to be buried before the picture of St. Blaise. Nicholas had one son and three daughters named in his will, a possible fourth being Alice Sheterynden (*Arch. Cant.* x, 393). The indents show four, the drawing three. Hasted is definite that there were brasses of five children in his time.

The measurements of the slab are  $79 \times 34\frac{1}{2}$ , of the shields  $5\frac{3}{8} \times 6\frac{1}{8}$ , of the indent of inscription  $17 \times 60$ , of the figures each  $24 \times 7$ , and of the children's indents, male  $8 \times 6$ , females  $8 \times 7\frac{1}{2}$ , all in inches. The male figure is a good attempt at reproducing the armour of the time, and was probably engraved with the original as a copy. Note the horse. The female figure is original and so the bottom sinister shield, bearing the arms of her family, Bettenham of Bettenham in



John Dering, 1550  
 (for drawing see fig. 2)



Richard Dering, 1610



## THE DERING BRASSES

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The slab measures  $71 \times 32\frac{1}{2}$ , the top shield indents  $7 \times 6\frac{1}{2}$ , the plate  $12 \times 8\frac{1}{2}$ , the inscription  $16\frac{1}{2} \times 3\frac{1}{2}$ , and at its base  $7\frac{1}{4} \times 4\frac{1}{4}$ , and the shield indent immediately below  $8 \times 7\frac{1}{4}$ , all inches.

Weever mentions his figure in the wall and adds that the altar tomb is since laid flat. Sir Edward's drawing shows four corner shields, 1 and 4 the saltire, 2 and 3 Brent; there are only indents for the top two, and the slab shows no trace of any below. The figure on the plate is a pleasing engraving of a tabarded armoured figure of the Caroline epoch. The inscription below is the original and has immediately beneath it an indent for a shield which the drawing shows to be similar to that noted by Weever beneath III, to wit, quarterly of eight: 1 the saltire, 2 Haute, 3 Brent, 4 Rye, 5 Surrenden, 6 Pluckley, 7 Berkeley, 8 Brent (Weever makes this the saltire again). John Dering married Margaret, sister and heir of Thomas Brent of Charing, who died 1612 and was heir of Robert Brent of Willesborough, who died 1569/70. One does not expect to find a Dering who died in 1550 quartering both coats.

VI. 'The sixth is a gravestone for Richard Dering esq. sonne of John last aforesayd in this forme.'

Only the rectangular plate ( $24 \times 22$  in.) now exists, moved into the centre of the chapel. Dering draws an inscription with a shield immediately below it, showing Dering quarterly of nine, impaling Twisden quarterly. The Dering coat is: 1 the saltire, 2 Badlesmere, 3 Haute, 4 Surrenden, 5 Pluckley, 6 Brent, 7 Berkeley, 8 Marshall, 9 Clare; the Twisden: 1 and 4 Twisden, 2 Chelmington, 3 Roydon. The inscription reads: 'Reliquiae Sanctorum Ric'i Dering de Surenden Dering arm' et Margarete Twysden uxii [sic] eius qui ob 20 Feb. 1610 ætat' 81 quæ 21 July 1608 ætat' 63 Eñmanuel.'

This plate is good work and, like V, shows what the engraver could do when not restricted to reproduction.

VII. Inscription  $24 \times 6$ , and shield  $8 \times 6$ ; Marie Deering 1588, and daughter Jane 1607.

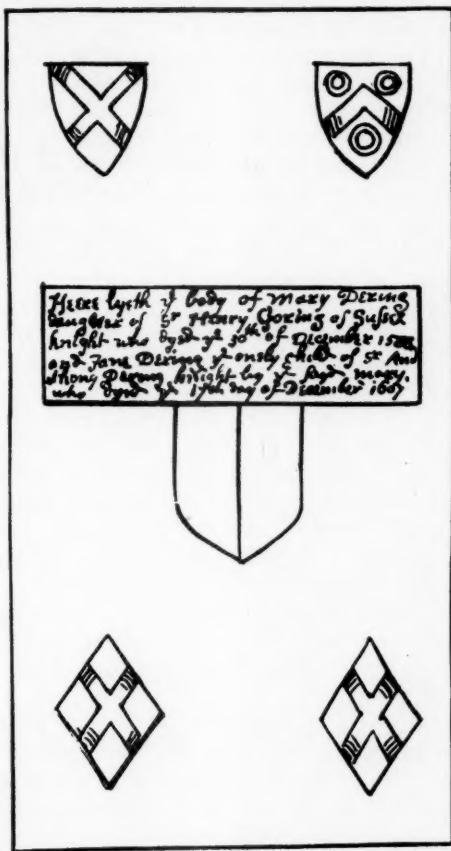


FIG. 3



The slab of this, 34 in. wide, is now placed where Sir Edward puts VI. He draws two shields above of the saltire and Goring, and two lozenges of the saltire below: of these there is no trace on the slab. The inscription is a genuine one of 1607, almost certainly from the workshop of Gerard Johnson at Southwark; the shield is of different brass and is one of Sir Edward's work, though in his drawing he leaves the heraldry of it blank.

The inscription reads: 'HERE LYETH THE BODY OF MARIE DEERINGE DAUGHTER VNTO S<sup>R</sup>/HENRY GORINGE OF BVRTON IN SVSSEX KNIGHT WHO DYED Y<sup>E</sup> 30<sup>TH</sup>/OF DECEMB: 1588. AND IANE DEERINGE Y<sup>E</sup> ONLY CHILD OF S<sup>R</sup> AN= /THONY DEERINGE KNIGHT, BY THE SAID MARYE, WHO DYED THE /13<sup>TH</sup> DAY OF DECEMBER 1607.'

The shield below shows Dering of 9 impaling Goring of 6; Dering: 1 and 9 the saltire, 2 Badlesmere, 3 Heton, 4 Haute, 5 Surrenden, 6 Pluckley, 7 Brent, 8 Berkeley; Goring: 1 and 6 Goring, 2 St. John (but no mullets shown), 3 Camoys, 4 Browne of Betchworth, 5 Covert, with an annulet for difference on the fess.

#### *In the Nave*

'att y<sup>e</sup> upp part of y<sup>e</sup> church neere y<sup>e</sup> reading place an old pulpit, and close under y<sup>e</sup> side of y<sup>e</sup> pews of S<sup>r</sup> Anthony Dering Knt ly these three gravestones.'

These three still lie much in the same place and, in Sir Edward's order, run from south to north. All three have at some time been relaid lower (to the east) on their slabs, the upper parts of which are now under the front pews. Hasted states IX and X to be missing; it seems more likely they were covered by Georgian pews, and that their present condition is the result of nineteenth-century restoration. Glynne noted all three in 1844, and remarked that the legend was destroyed of IX, which suggests that he saw the indent of it, and that the brass was then unmoved. The church was restored in 1852.

VIII. 'Of your charity pray for y<sup>e</sup> Soulle of Julyen Dering Gentyll = woman which decessyd y<sup>e</sup> 4<sup>th</sup> day of Febr. in y<sup>e</sup> yeare of our Lord God 1526. on whose Soulle Jhu have mercy amen. memd she was sister of S<sup>r</sup> John Darell of Calehill Knt. . . .'

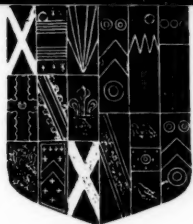
This slab measures  $63 \times 25$ , the two shield indents  $6 \times 7$ , the figure  $22 \times 5\frac{1}{2}$ , the inscription  $17 \times 3\frac{1}{2}$ , and the filled indent of the inscription before resetting  $19 \times 3\frac{1}{2}$ , all inches. The extra length of the filled indent of the inscription can be explained by the fact that the slab is broken across either side of it, and in order to make a neat job the restorers recut the indent before filling it in. The style of lettering on the inscription is peculiar, and suggests local workmanship. Dering shows two shields, the dexter bearing the saltire and Haute *per fess* impaling Darell, and the sinister Darell.

IX. 'and this next figure is in memory of her husband John Dering of Surenden Dering Esq.'

The will of 20th August 1517 of John Dering the elder, gentleman, was proved the 14th October (P.R.C. A., 13, 44); he wished to be buried in the nave before the image of Our Lady of Pity.

The slab measures  $63\frac{1}{2} \times 28\frac{1}{2}$ , the two shield indents  $6\frac{1}{2} \times 5\frac{1}{2}$ , the figure  $25 \times 9$  (but the figure indent 24), and the inscription indent  $22\frac{1}{2} \times 6\frac{1}{2}$ , all inches. The

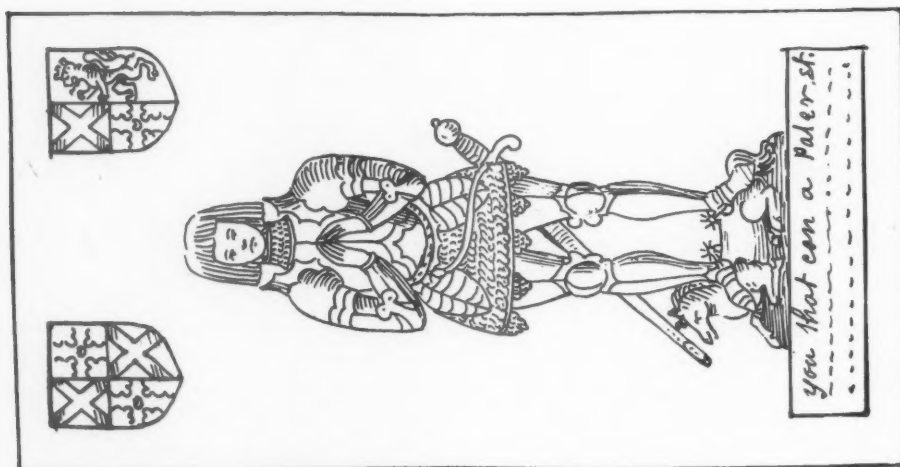
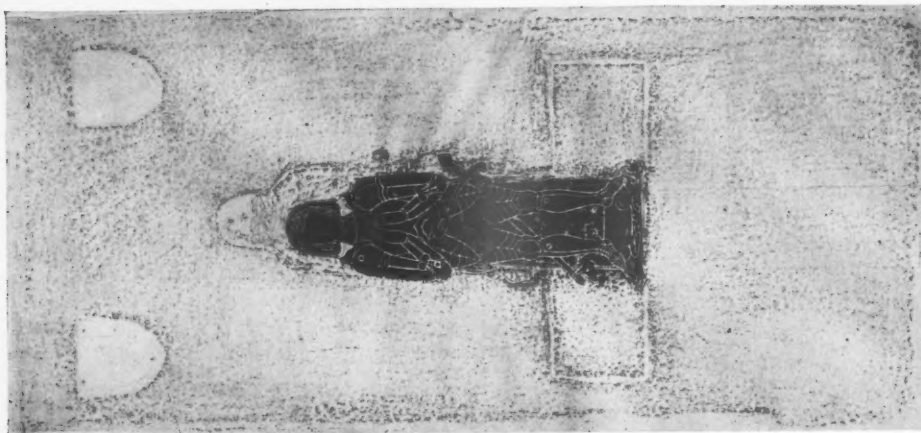
HERE LYETH THE BODY OF MARIE DEERINGE DAUGHTER VNTO S<sup>r</sup>  
HENRY GORINGE OF BURTON IN SUSSEX KNIGHT WHO DYED Y<sup>30</sup>  
OF DECEMBER 1588 AND IANE DEERINGE Y<sup>e</sup> ONLY CHILDE OF S<sup>r</sup> AN-  
THONY DEERINGE KNIGHT BY THE SAID MARYE WHO DYED THE  
15<sup>th</sup> DAYE OF DECEMBER 1607



(For drawing see fig. 3)

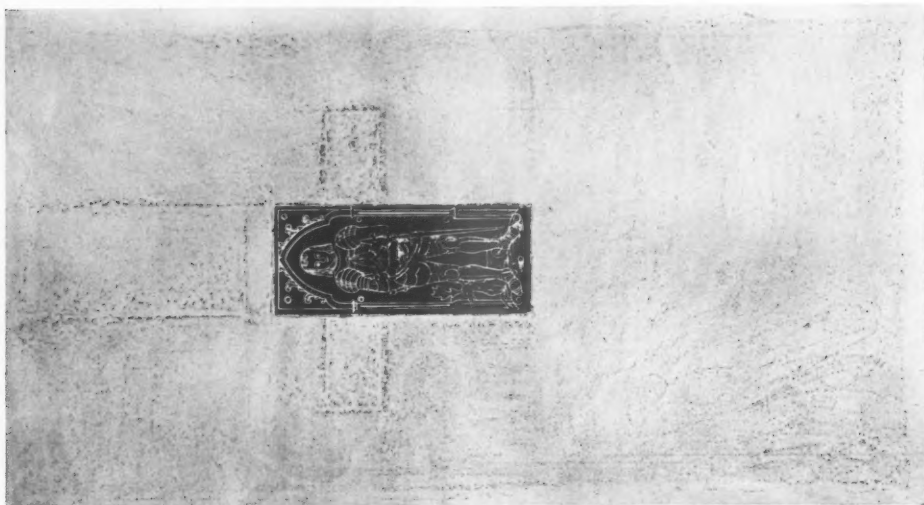
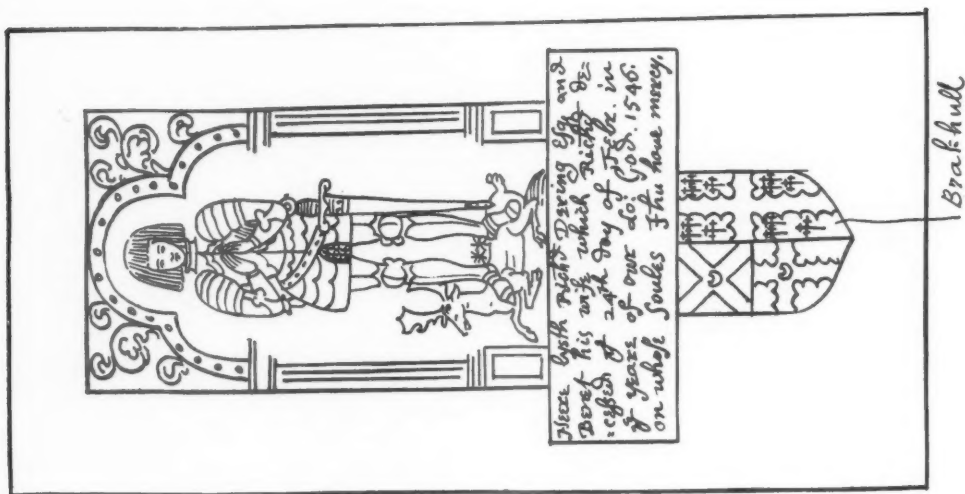


Julyen Dering, 1526



John Dering, 1517





Richard Dering, 1546



## THE DERING BRASSES

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difference in measurement between the figure and its first indent is probably, as with VIII, due to the filling of the inscription indent.

The heraldry Sir Edward shows as dexter, the saltire quartering Haute; sinister, the saltire and Haut *per fess* impaling Darell. The figure is one of the less successful of the engraver's work; though a fair effort to reproduce the armour correctly (save for the legs, where Sir Edward's drawing is more accurate), it is clumsy, and can be adjudged one of the earliest of the series.

The manuscript gives the inscription, which seems small for the size of the indent, as follows:

You that can a Pater noster say,  
Of your charity for y<sup>e</sup> sowle pray.  
Of John Dering Esq. the elder,  
Who dyde y<sup>e</sup> 8<sup>th</sup> day of September  
M.V<sup>e</sup>XVII.

X. 'The third stone there is for Richard Dering Esq, second sonne of John Dering and Julian aforesayd, w<sup>ch</sup> Richd was Leiuetenant of Dover Castle and y<sup>e</sup> Cinque portes under five severall Lo: Wardens.'

The will of Richard Dering of Pluckley, of 10th November 1546, was proved 24 May 1547 (P.R.C. A., 26, 21). He desired to be buried in the church 'between my father and my cosyne hoorne'. He married Bennet, daughter of Brockhill of Thurnham. The slab measures  $63 \times 32$ , the plate  $18 \times 7\frac{1}{2}$ , the inscription indent ( $5\frac{1}{2}$  below the original plate indent)  $20\frac{1}{2} \times 4$ . The manuscript shows a shield of the saltire, with a crescent for difference, and Haute *per fess*, impaling Brockhill. The indent for this has made way for the plate in its present position. The effigy is quite the worst of the series and is not improved by its whimsical canopy. It has, however, one important detail, a stag for a foot-rest.<sup>1</sup> Sir Edward adopted a horse for crest, and on all his other male brasses a horse is the foot-rest. It would seem, then, that when this was made he had not entirely given up the use of his correct coat, or, at the least, was toying with the idea of a stag as crest. His restoration work surely started here, worked through IX and VIII, and finished with a fine piece of engraving at VI.

It is noticeable that on all shields he has contented himself with a saltire. No representation of the fess with three roundels in chief is shown in this manuscript. In 1627 he had a warrant from the Council authorizing him to examine Public Records without fee. In 1630 he is deep in Dover Castle records and sends Sir Robert Cotton 'y<sup>e</sup> charter of K. John, dat<sup>d</sup> att Running Meade' (*Arch. Cant.* i, 51-2). It is possible that the fess and roundels, with the two forged seals showing them, belong to this later date, that he had earlier experimented with the saltire on the brasses, and that 'the iniury of some hand' had indeed been busy with his efforts before he constructed the vault in 1628. In support of this one must remember he became Lieutenant of Dover Castle in 1623 and that what is apparently the first of his brasses represents a predecessor in that office.

Dover castle church [1630], fo. 41.—'In y<sup>e</sup> middle of y<sup>e</sup> crosse ile, att y<sup>e</sup> very

<sup>1</sup> It is shown lodged, behind the standing figure.

Entrance into y<sup>e</sup> Chancell, this gravestone for James Dering Esq: uncle unto Richd Dering Leiutenant there in whose time he was buried heere.'

The will of James Deryng of Lyminge dated May 1497 was proved in that year (P.R.C. A., 4, 154). In it he desires to be buried in the cemetery of Lyminge. To what extent Sir Edward's inventive genius has worked here there is no telling, since, save for the inscription, the whole composition has disappeared. He shows

*Dover castle church.*

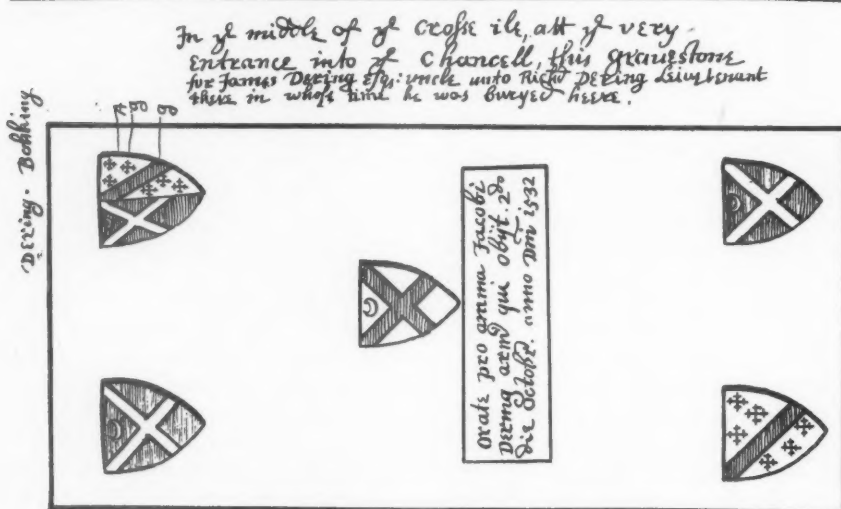


FIG. 4.

four shields at the corners, 1 and 4 being the saltire with a crescent for difference in chief, 2 the same impaling Bokking, and 3 Bokking alone. Above the inscription is the saltire differenced. The inscription reads: 'Orate pro anima Jacobi/Dering arm' qui obiit. 2<sup>do</sup>/die Octobr. anno Dñi 1532.' This inscription ( $15\frac{1}{2} \times 4\frac{1}{2}$ ) is now at Shepherdswell, bearing, on what is now its obverse, an inscription to Philemon Pownall of 1660 (*M.B.S. Trans.* iv, 156).

*Sevington*, 1628, fol. 25.—He draws seven fine brasses, all now lost. The fourth, a marginal inscription cornered with roundels enclosing a woman front view of c. 1420 between three shields out of four, is to Isabel, wife of William Barry. Of these shields no. 2 is not drawn, and no. 4 is an indent; 1 is for Barry, and 3 gives Barry impaling the saltire (*Arch. Cant.* iv, 119).

Our Director, in his paper on 'Instances of Antiquarian Feeling in Medieval and Renaissance Art' (*Arch. Journ.* lxxxix, 254-74) illustrates one of this series at Pluckley, amongst others. The fervour of the Puritan iconoclasts destroyed many

monuments and brasses, much to the annoyance of the gentlemen whose ancestors they represented, since in the heraldic visitations the heralds required proof of ancestry, and accepted church monuments as evidence. Queen Elizabeth made two proclamations against the defacement of monuments, and in her reign and the two succeeding there was a surge of preservation and renovation.

At Otley, in the West Riding of Yorkshire, is the genealogical plate of the Lyndlay and Palmes family dated 1593, purporting to trace descents from some three generations earlier than 1297. At Maidstone in Kent six generations of the Beale family are shown kneeling in separate compartments on the memorial to Thomas Beale of 1593, and on this brass the earlier generations are engraved in what one may describe as old-fashioned clothes, rather than the correct garb of their respective periods. The series of brasses to the Barttelot family at Stopham, Sussex, were repaired c. 1630, but here the new figures were frankly Caroline.

In only two cases, besides the Pluckley group, have I found definite attempts to portray in reparation the style of the period to be represented. One is the well-known armoured figure of c. 1330 at Minster in Sheppey, which received fresh legs and lion foot-rest in the early seventeenth century. This work both Waller and Griffin compared with the Pluckley renovations. The other is an armoured figure at Sotterly, Suffolk, to Christopher Playters of 1547, which Mill Stephenson dated at c. 1630, but which by its stance on a hassock pedestal, its level shading, and its Gothic lettering, suggests a date some twenty years earlier. In workmanship it compares more favourably with the Pluckley figures than do the Minster legs, and might well be an earlier effort by the same engraver.

There remains the puzzling identity of the artist. Mill Stephenson lists a sundial, its present whereabouts unknown, dated and signed R. Treswell 1582, its reverse showing part of a shrouded figure on a mattress. Robert Treswell was created Bluemantle in 1588/9 and Somerset in 1597. He was Surveyor of H.M. Woods South of Trent, and, like his friend Ralph Brooke, York Herald, who married a Cobb of Kent and whose monument was in Reculver church, was a *mauvais sujet* of the Heralds' College. Nicolas, in his memoir of Augustine Vincent (pp. 27 and 49), considers that Brooke printed his *Discoverie of Errors* and the second edition of his *Catalogue* in his own house, and observes that the engravings and ornaments of the latter were totally different from those used in the first edition. Treswell is the likeliest collaborator to supply these embellishments, and Treswell apparently engraved a sundial, as did Epiphany Evesham, whom we know worked in brass. It was to Philipot that Treswell sold his office in 1624, the year following Dering's appointment to Dover Castle, and two years after the Dering-Philipot marriage. The 1767 edition of Weever (p. 437) has a note against Treswell's name, 'lately deceased', which is not in the 1631 edition, and suggests his death just too late for inclusion. The discrepancies between Sir Edward's drawings in 1630 and the actual slabs and brasses can be satisfactorily explained by the death of the engraver before completion of the work. In sum, there is pleasant, but insecure, foundation on which to build a Treswell brass engraver; the matter rests.

Thanks, for information and guidance, are due to our Director, and to our Fellows Messrs. W. J. Hemp and H. S. London.

## THE OCCUPATION OF SANDOWN PARK, ESHER, DURING THE STONE AGE, THE EARLY IRON AGE, AND THE ANGLO-SAXON PERIOD

By MAJOR J. P. T. BURCHELL, M.C., F.S.A., and  
SHEPPARD FRERE, F.S.A.

THE advent of the recent war put a complete stop to those archaeological investigations which were either in hand or for which plans had already been made.

Nevertheless, it is true to say that, as a direct result of the war, many archaeological sites were discovered and excavated which otherwise would have remained unnoticed or undug. A good example of such a case is afforded in the present instance.

Peace-time racegoers are well familiar with the large tree-clad hill which dominates the course at Sandown Park, Esher, and is known as the Warren. This hill is flat-topped and rises steeply more than 100 ft. above the river Mole, having its highest point at 165 ft. above O.D. (fig. 1).

The core of the hill is composed of Bagshot Sand and, as a consequence, erosion has had a free hand in the past whenever the cloak of vegetation has been absent. The topmost portion of the hill still retains a thin veneer of Plateau Gravel amounting, in places, to 2 ft. 6 in. in thickness.

The timber and undergrowth which to-day cover the whole of the hill and the entire absence of any surface indications made the area seem a most unprofitable site to dig into.

During the course of the occupation of the property by my regiment—the Welsh Guards—A.R.P. trenches had been dug on the Warren, and it was suggested by my friend Capt. J. A. W. Bate that I should examine the sections so exposed from the archaeologist's point of view. This I readily consented to do, and it was only a question of minutes before I had collected a quantity of pottery sherds of the Early Iron Age from the tip which had been thrown out by the trench diggers. It at once became clear that the whole area demanded close scrutiny; and, as a consequence, Capt. Bate and I devoted our spare time for more than a year to making a detailed examination of the entire hill.

It is the purpose of this paper to put on record the results so obtained in the hope that they may prove to be of interest.

Twenty-three trial-holes in all were sunk over the area in question so that it is possible to speak with a considerable degree of certainty concerning the geological and archaeological sequences (fig. 2).

The general section is as follows:

5. Surface soil to 6 in.
4. Light-coloured stoneless sand to 3 ft. 4 in.
3. Brown sandy earth to 1 ft. 4 in.
2. Coarse yellow sand with large and small stones to 1 ft. 6 in.
1. Bagshot Sand.

There are two marked exceptions to this succession. First, at the highest part of the hill there is (as has been mentioned above) a remnant of Plateau Gravel resting upon the Bagshot Sand (fig. 3). Where the Plateau Gravel occurs deposit

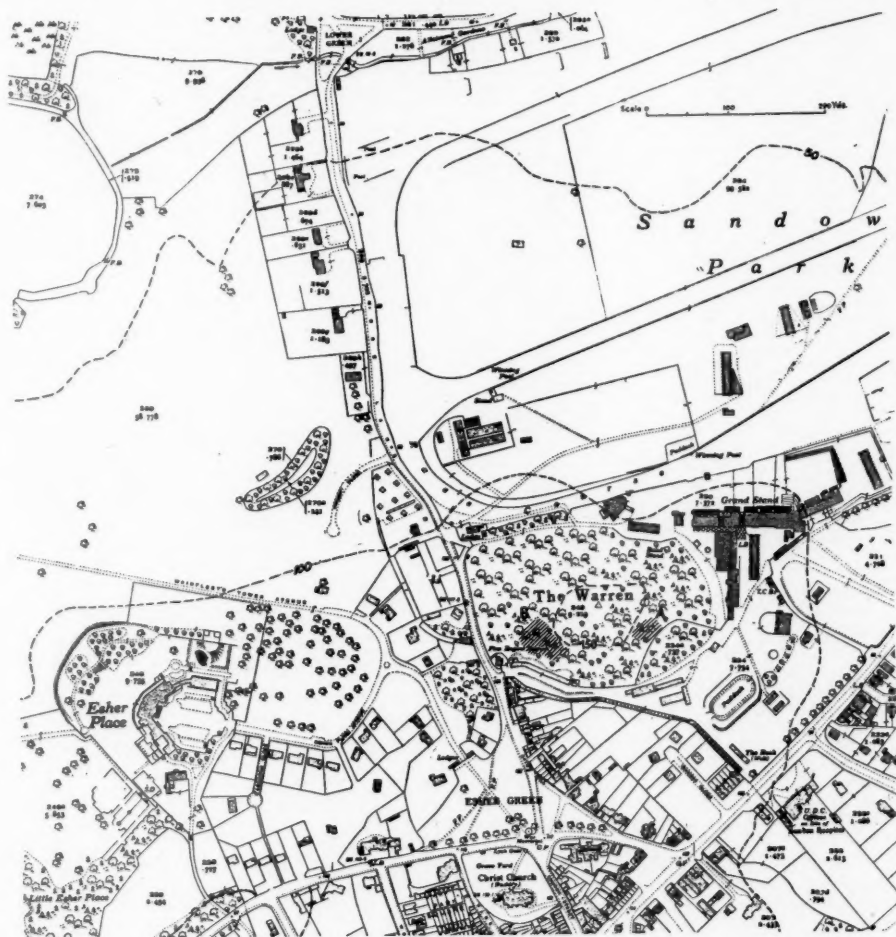


FIG. 1. Reproduced from the Ordnance Survey Map, with the sanction of the Controller of H.M. Stationery Office

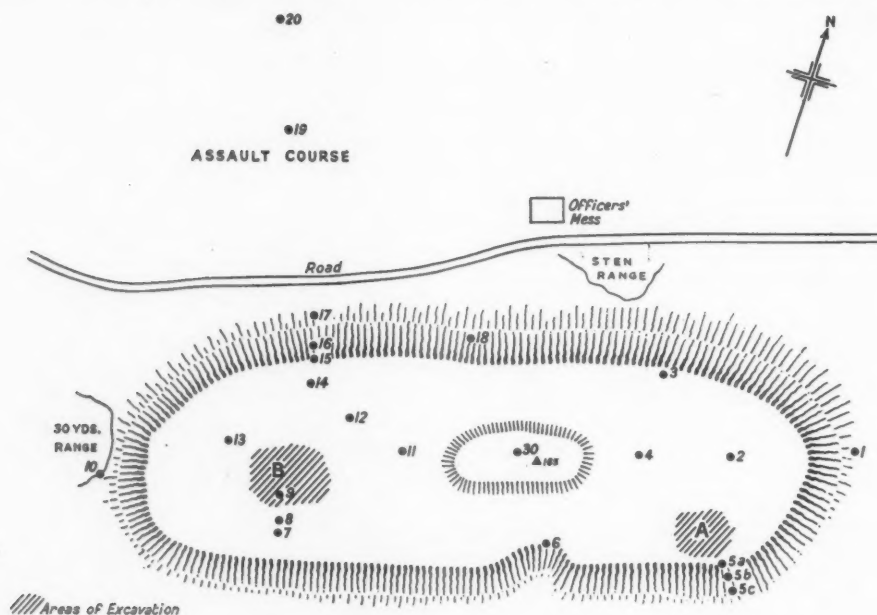
no. 2 is absent. Secondly, deposit no. 3 is not only missing down the slopes of the hill but also over the area occupied by the Plateau Gravel. The reason for this will be made apparent farther on.

The only layer which demands special description is deposit no. 2—the coarse



yellow sand with large and small stones. The stones in this deposit, though never concentrated, are numerous and some weigh up to  $2\frac{1}{4}$  lb. These stones are similar to those occurring in the Plateau Gravel, situated at a slightly higher level on the hill, and consist of Chalk flints, Tertiary pebbles, and Greensand chert and ironstone.

The origin of deposit no. 2 is not easy to determine; but the way the large stones 'hang' in the matrix of sand, coupled with the presence of many thermally



DIAGRAMMATIC SKETCH SHOWING POSITIONS OF EXCAVATIONS ON THE WARREN, SANDOWN PARK, ESHER.

FIG. 2.

shattered flints with unweathered fracture surfaces, and the very gentle gradient, would appear to demand frozen conditions before the deposit could have accumulated.

Another feature associated with deposit no. 2 consists of a series of circular holes about 3 ft. deep and 1 ft. wide at the base sunk into the underlying Bagshot Sand—deposit no. 1. These holes ultimately became filled in with the coarse sand with large and small stones of deposit no. 2 (figs. 4 and 5). How came these holes? The solution of this problem seems likely to be postponed until further evidence is forthcoming. All that can be said at the moment is that a small concentration of mesolithic flint implements (whose makers occupied the surface of the Bagshot Sand) has occurred in all four instances some 10 ft. away from each hole. This may well be pure coincidence.

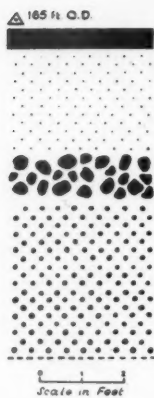


FIG. 3.

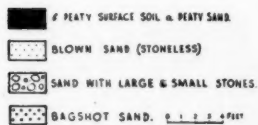
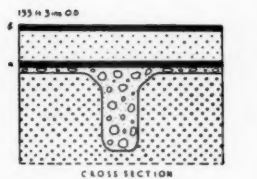
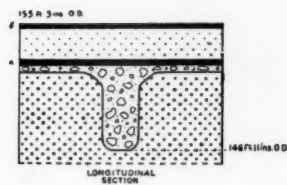


FIG. 4.

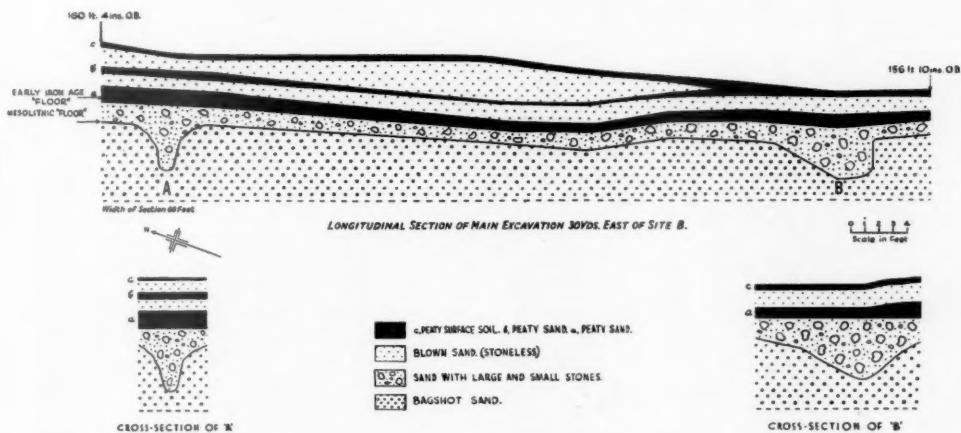


FIG. 5.

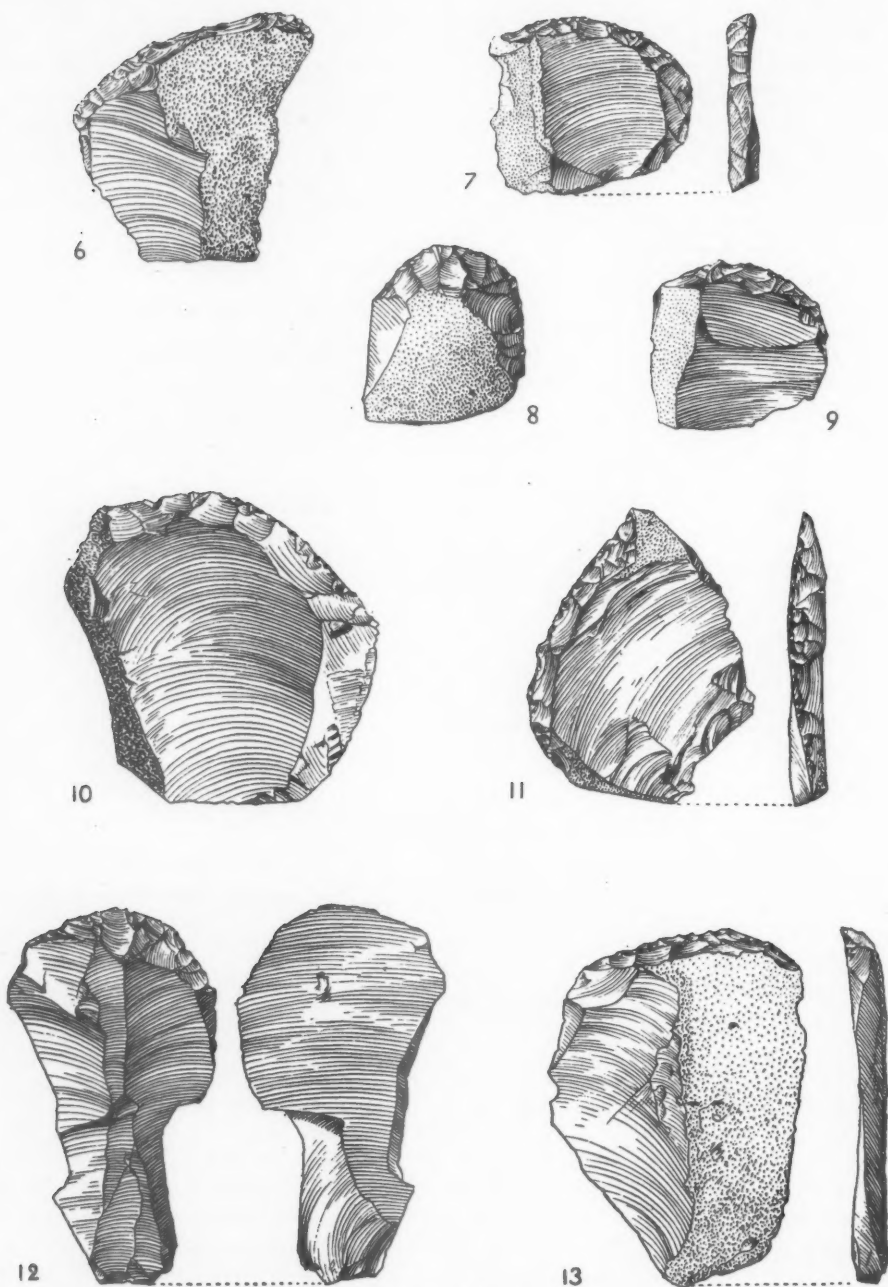


FIG. 6. Scrapers of various types ( $\frac{1}{4}$ )

Archaeologically the finds comprise of the following culture phases:

3. Anglo-Saxon.
2. Early Iron Age.
1. Mesolithic.

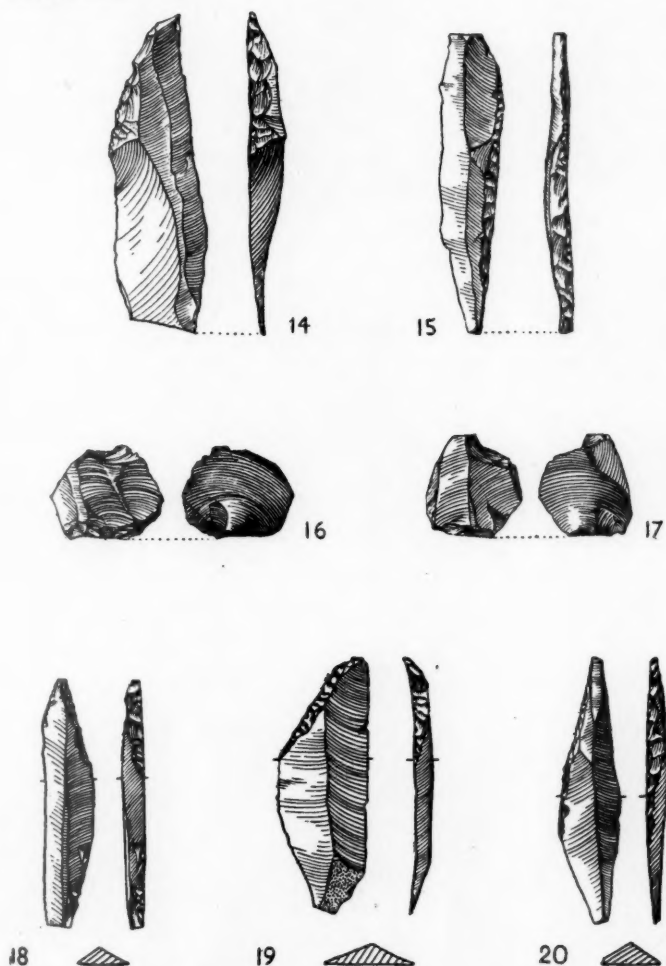


FIG. 7. Nos. 14, 15, 18-20 microliths; Nos. 16, 17 micro-gravers (†)

First, and earliest, is the mesolithic industry represented by microliths, micro-burins, blades, burins, scrapers, cores, and flakes. (Figs. 6-9.)

These last may be divided into primary flakes, secondary flakes, core rejuvenation flakes, and burin rejuvenation flakes.

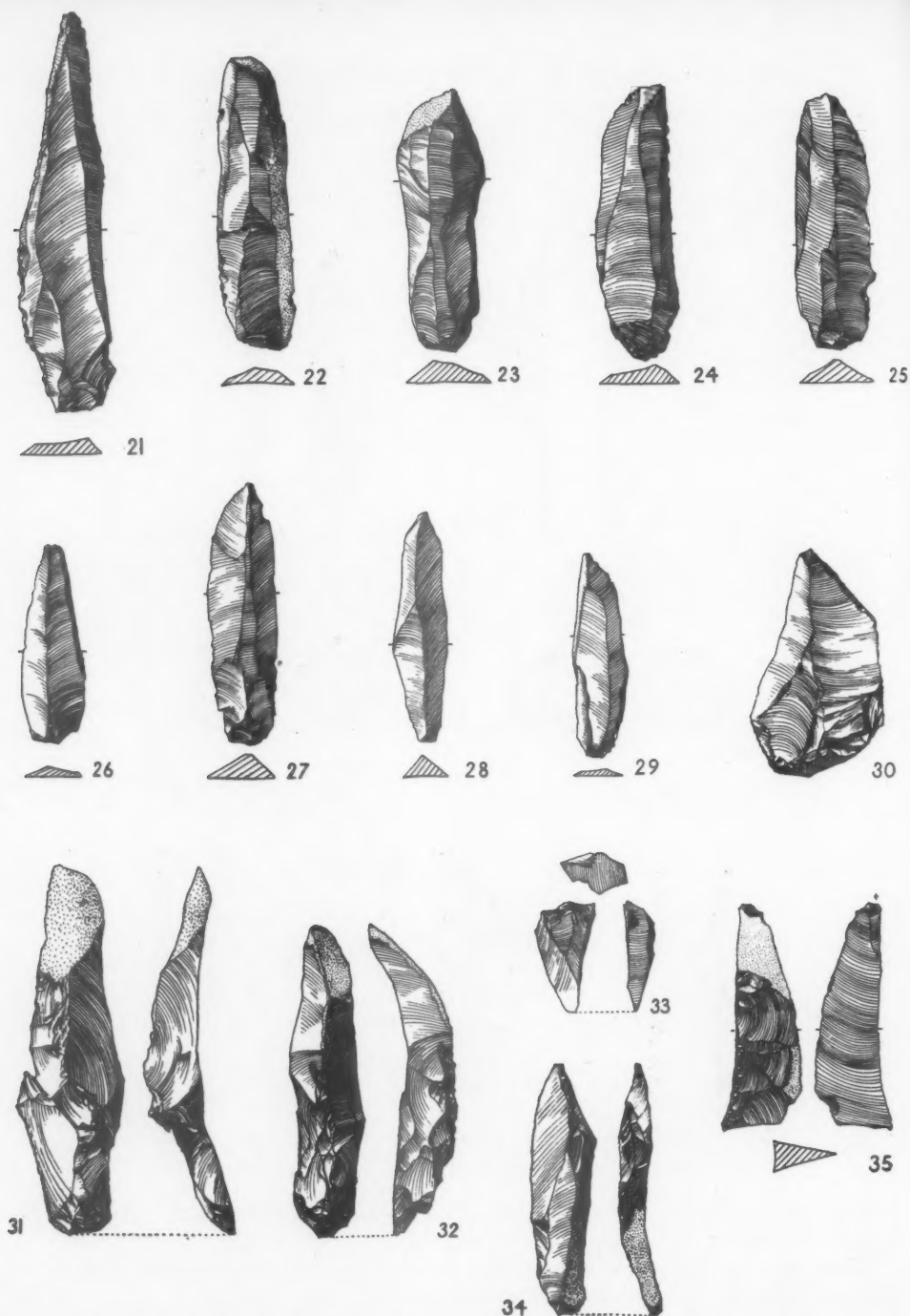


FIG. 8. Nos. 22-25, 27-29 blades; nos. 21, 26, 30 blades showing secondary work; nos. 31, 32 angle-flakes; no. 33 graver rejuvenation flake; no. 34 blade with 'battered' back; no. 35 combined graver and scraper (§)



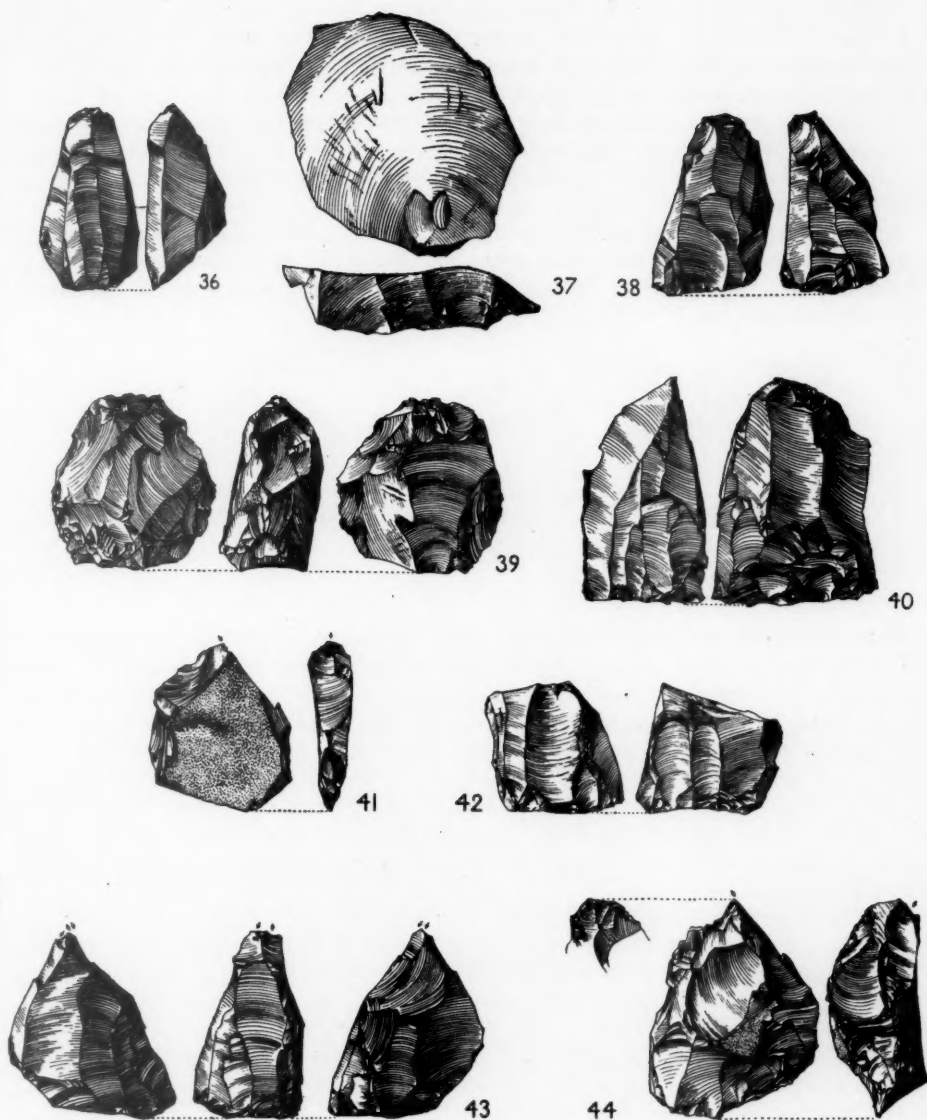


FIG. 9. Nos. 36, 38, 40, 42 cores; no. 37 core rejuvenation flake; no. 39 hand-axe; no. 41 graver; nos. 43, 44 core gravers ( $\frac{1}{2}$ )

Two quartzite hammer-stones were also found. Neither axes nor axe resharp-  
ening flakes were traced. The artifacts are sharp and unpatinated, and the bulk of  
the specimens are made from grey flint. Occasionally a creamy-white flint incor-  
porating a quantity of chert has been used.

The artifacts are, strictly speaking, derivatives, since they occur, for the most  
part, in localized areas in the coarse sand with large and small stones—deposit  
no. 2. Undoubtedly, at the time of their manufacture the top of the Bagshot Sand  
formed the land-surface.

Apart from these localized areas, which occupied about a square yard each and  
were all situated in the western half of the hill, it was but rarely that an artifact was  
recovered from deposit no. 2. The localized areas were separated from each other  
by never less than 50 ft.



FIG. 10. (§)

Secondly come the Early Iron Age finds. These are intimately connected with  
the brown sandy earth—deposit no. 3. As has been stated earlier in this account,  
deposit no. 3 is present all over the top of the hill save where remnants of Plateau  
Gravel occur and down the slopes of the hill. Since the brown sandy earth owes  
its origin to man's occupation it follows that where this deposit is not present man  
was not in occupation. It appears, therefore, that Early Iron Age man did not  
favour living on the Plateau Gravel (and this is not surprising in view of the seams  
of clay associated with the gravel), neither would he have settled on the steep  
slopes of the hill. Wherever deposit no. 3 occurs sherds of Early Iron Age pottery  
are to be found.

At the eastern end of the hill (the hatched area 'A' on the map and plan, fig. 14,  
and section, fig. 11) there is a marked concentration of this pottery associated with  
a circular clay platform, 2 ft. wide and 6 in. deep, resting on a layer of flints and  
underlying the brown sandy earth. Both the clay and the flints show signs of  
firing.

At the western end of the hill (the hatched area 'B' on the map and plan, fig. 12)  
there is another concentration of Early Iron Age pottery fragments associated with  
contemporary:—

- a. circular excavations,
- b. a horseshoe-shaped trench 18 ft. in diameter, some 20 in. wide, and  
18 in. deep, with a clay platform in the centre 3 ft. wide and 4 in. deep,
- and c. two hearths,

all of which were overlain by the brown sandy earth—deposit no. 3 (figs. 12 and 13).

Subsequent to its digging, but prior to the formation of deposit no. 3, the trench was filled in with a dirty-coloured sand. In this infilling pottery fragments similar to those in deposit no. 3 were occasionally found. Throughout deposit no. 3 large quantities of calcined flints were encountered. There were no artifacts save a few Tertiary pebbles which had been worked at one end into a rough chopping edge (fig. 10). Pieces of daub showing the impress of wattle and pieces of broken clay loom-weights also occurred in the brown sandy earth of this area.

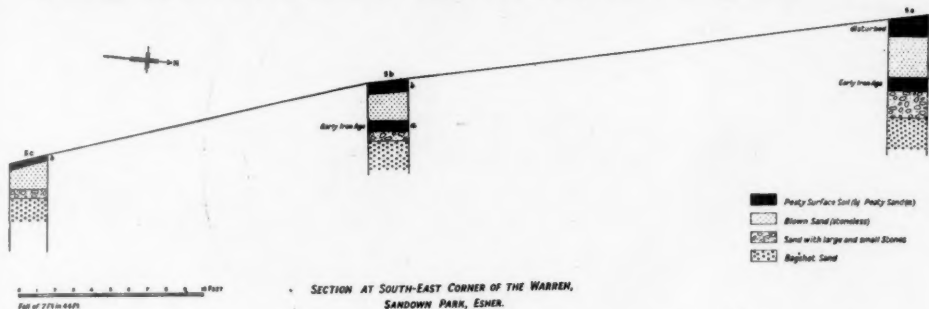


FIG. 11.

At the spot marked 7 on the plan (fig. 2) there occurred the following section:

	<i>ft. in.</i>
Surface soil . . .	2
Deposit no. 4 . . .	3 6
Hearth . . .	3
Deposit no. 3 . . .	6
Hearth . . .	3
Deposit no. 2 . . .	1 6
Deposit no. 1 . . .	1 0 plus.

The two hearths, many feet wide, were composed of vast numbers of calcined flints. The heat generated on the lower hearth must have been very intense since deposit no. 2 was quite red to a depth of about 1 ft. below it.

Deposit no. 3 yielded a few sherds of the Early Iron Age and a few pieces of broken clay loom-weight.

A detailed description of the Early Iron Age finds will be found in the second part of this paper under the pen of Mr. Sheppard Frere, F.S.A., whose knowledge of this particular period and neighbourhood is extensive.

The third and last set of archaeological remains belongs to the Anglo-Saxon period and was found at the eastern end of the hill (the hatched area 'A' on the map and plan) immediately alongside the Early Iron Age clay platform and consists of grave furniture. Three graves in all were found, dug through the brown sandy earth—deposit no. 3—down into the Bagshot Sand, and orientated east and west (fig. 14).

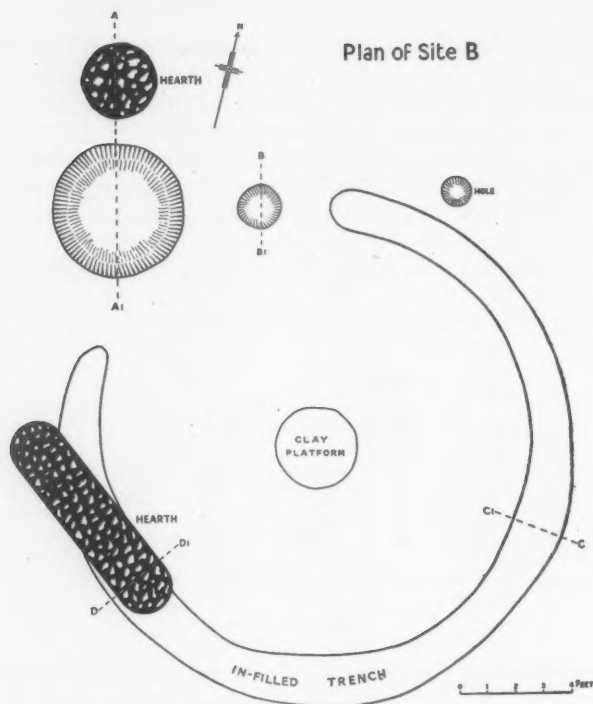


FIG. 12.

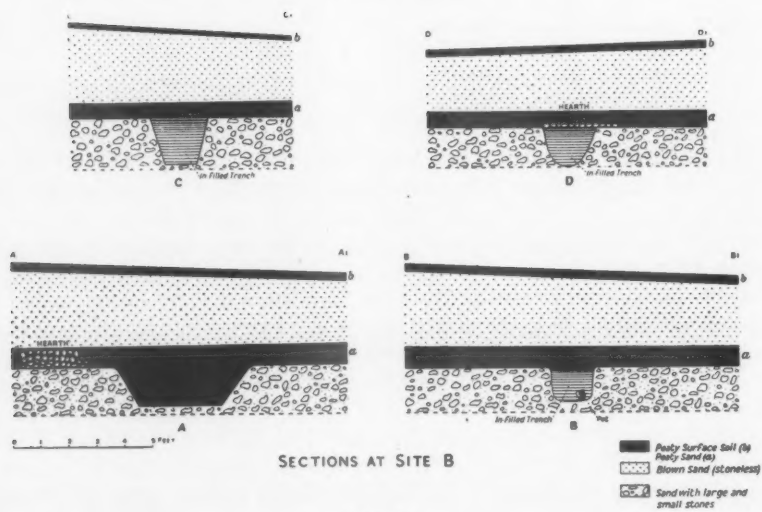


FIG. 13.

Grave A was rectangular, 6 ft. long and 2 ft. wide. Part of the skull and an iron shield boss occurred centrally at the west end, whilst a socketed iron spear-head stood upright in the south-west corner (fig. 15).

Grave B was also rectangular, measuring 5 ft. 9 in. by 3 ft. It had a circular pit a little over 2 ft. wide and 1 ft. deep attached to its north-west corner. A socketed iron spear-head had been placed upright and centrally at the western end of the grave, whilst an iron shield boss lay centrally at the east end. Both these articles

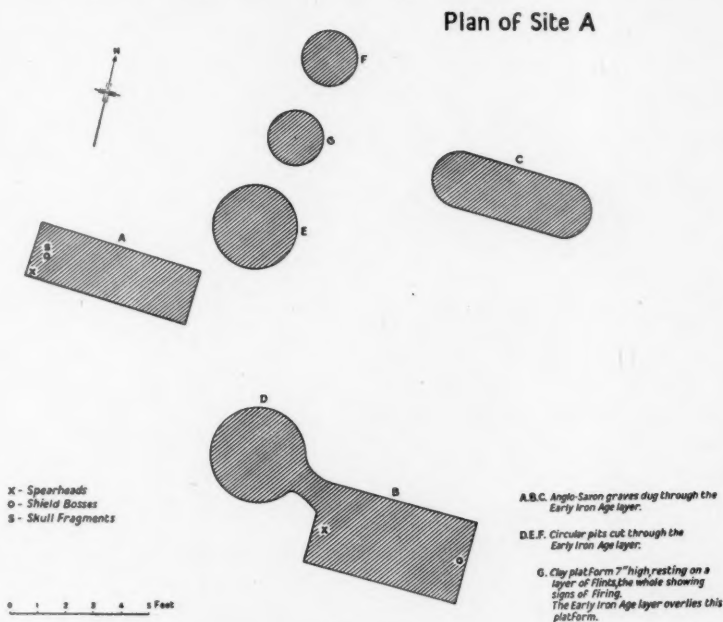


FIG. 14.

were in a broken state owing to disintegration. Grave C, 6 ft. long and 2 ft. wide, had rounded ends and was archaeologically sterile.

Situated 4 ft. south-west of grave B, resting above deposit no. 3 and overlain by the light-coloured stoneless sand—deposit no. 4—lay a socketed iron spear-head.

Two other circular pits, 3 ft. and 2 ft. wide respectively, and just over a foot deep, were found between graves A and C. They also had been sunk through the brown sandy earth—deposit no. 3—and were archaeologically sterile (fig. 14).

It is clear from these observations that the light-coloured stoneless sand—deposit no. 4—which contains no archaeological relics, is a blown sand which accumulated during a period when the hill-top was free from either vegetation or occupation by man.

In conclusion thanks should be expressed to my friend Capt. J. A. W. Bate, whose boundless energy and enthusiasm made the completion of our task possible;



all the Guardsmen who contributed to the venture by shifting vast quantities of over-burden; the Institute of Archaeology, London University, for treating and restoring the iron spear-heads and shield bosses; Dr. K. P. Oakley and Mr. Sheppard Frere for the assistance they gave on the occasion of their visits to the site; the Proprietors of Sandown Park Race Course for their permission to undertake the excavations.

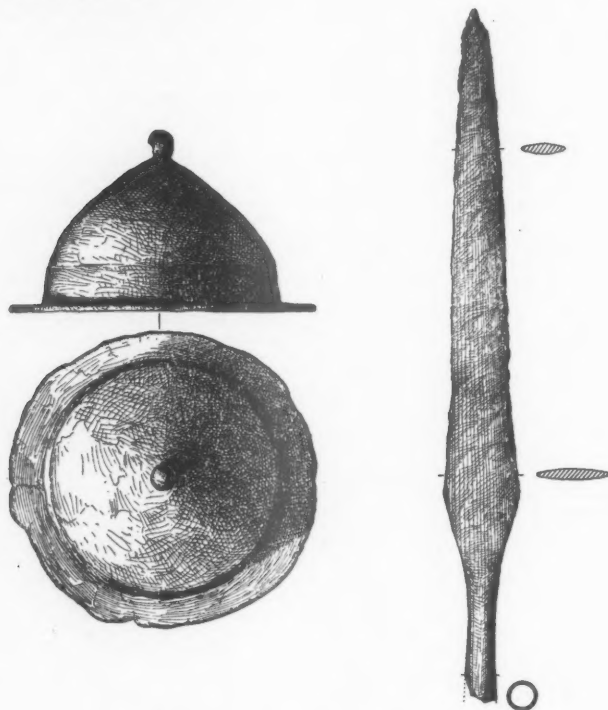


FIG. 15. Iron shield boss and spear-head ( $\frac{1}{2}$ )

The archaeological finds which this research has yielded have been presented to the British Museum, Bloomsbury, W.C. 1.

## THE IRON AGE FINDS FROM THE WARREN, ESHER

By SHEPPARD FRERE, F.S.A.

### A. THE HUT-CIRCLE

On site B was found a penannular trench, about 18 ft. in diameter with entrance to the north-west. Such trenches, usually on sand or gravel soils, are becoming increasingly well known from excavations, and are to be interpreted as huts. Not

infrequently, as here, there are no associated post-holes, nor are there any traces in the trench itself of packing-stones, or the stains marking the former position of uprights. It is probable that the trench surrounded a hut built of turves with walls sufficiently thick to be free standing.<sup>1</sup> We do not yet know enough to be able to say whether the apparent easterly distribution of the type is of cultural significance, or is merely a physiographical distinction due to different conditions on sand and gravel from those obtaining on the chalk. The sides of the trench were still sharply defined, and it must thus have become early clogged with occupation soil.

### B. THE POTTERY

In the following report the pottery from site A at the east end of the hill, stratified above the mesolithic layer, is described first, followed by that from the west end of the hill (site B); but consecutive numbers have been used throughout to facilitate reference.

#### SITE A (figs. 16 and 17, nos. 1-28)

##### (a) *Fine Wares*

1. Carinated bowl, hard grey paste with grit of medium flint with one or two larger pebbles and pounded sherds; both surfaces smooth, exterior polished and mottled brownish-red. This dish with its hollow neck and sharp carination is best paralleled by the well-known Marnian bowl from Worth, Kent (*Antiq. Journ.* xx, 117). It does not occur commonly in the Wessex A1 culture (but see *All Cannings Cross*,<sup>2</sup> pl. 39, 2, haematite-coated). Other parallels are an A2 haematite-coated bowl from Lancing (*Sussex Arch. Colls.* lxxx, 147, fig. 4a) and one of A2-AB type at Fengate, Peterborough (*Arch. Journ.* c, 207, fig. O1); cf. also Bledlow, Bucks., no. 33 (*Records of Bucks.* xiv, part 4, 202), also in an A2 context.

2. Rim of bowl; hard buff-brown sandy paste, polished darker surfaces; this rim, with its slight beading, doubtless from a large flaring carinated jar, finds its best parallel in the Wessex-derived A2 Caburn I jar (*Sussex Arch. Colls.* lxxx, 224) from the Caburn, pit 137; cf. also Fengate (*Arch. Journ.* c, 207, fig. Q2).

3. Lower portion of jar; hard brown paste with some small flint grit, interior surface dark grey, outside fired bright red to resemble haematite coat. The outside shows burnishing lines diagonally from top left to bottom right. Rounded carination marked by row of incisions, whose neatness and regularity go far to recall the A2 Caburn I ware (*Sussex Arch. Colls.* lxxx, 220, fig. C), where there are also analogies for the offset or groove above (*ibid.* 217).

4. Sharply angular dish; blackish sandy paste with a little small flint grit; surfaces dirty buff, polished, and slightly 'soapy' to touch. The neck-angle is marked by two deep grooves. Close parallels exist at Fengate (*Arch. Journ.* c, 206, J1, K1, M1). The lip is tapering, not flat, and the grooves presumably replace a neck-cordon of the Caburn I type (*Sussex Arch. Colls.* lxxx, 218, Fig. A; 224). Early A2.

5. Omphalos base in rich leathery-brown ware with a little small flint grit; smoothed inside, highly polished outside, and decorated with wide shallow tooled strokes apparently in panels; the strokes run in increasing distances from the base angle to end at a roughly equal distance from what seems to be a carination; which does not, however, run parallel with the base but at an angle to it. Seen in plan, as in the drawing, the line of this carination is straight; but in elevation it is

<sup>1</sup> I have to thank Mr. W. F. Grimes for discussing this point with me.

<sup>2</sup> *The Early Iron Age Inhabited Site at All Cannings Cross Farm, Wilts., Cunnington, 1923.*

probably curved. The form appears to be unparalleled; one can in this context only assume some kind of Hallstatt ancestry, and restore the vessel with perhaps four snouts or noses above a carination which is looped to suit their contour, so that the plan of the vessel at the carination would be almost square, reverting to circular no doubt at the rim, above the 'warts'. The sections show the two extreme positions of the carination on the existing sherd. Wide shallow tooling is indeed found in a Wessex A context (*All Cannings Cross*, pl. 47); but it is a useless task to attempt to

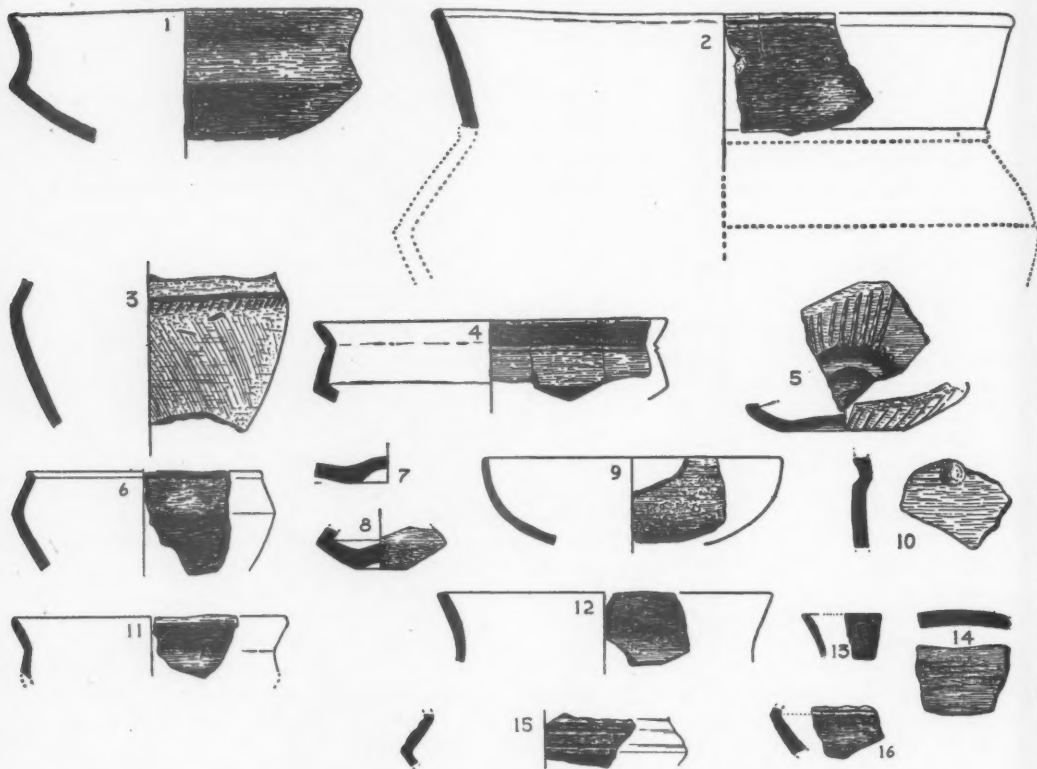


FIG. 16. Site A, fine wares (1)

explain the unique. We need more of the same vessel, and further knowledge of Lower Thames A culture.

6. Carinated dish, with flattened slightly bevelled lip; ware very similar to 1. This again is best paralleled at Fengate (*op. cit.* 206, K3 and K4 in a more exaggerated form). The shape is that of a bronze situla prototype developed in the La Tène I culture of northern France (cf. *Maiden Castle*, fig. 62, i, ii, iv), and introduced to southern Britain by the Marnian invaders of the third century B.C., cf. also Worth (*Antiq. Journ.* xx. 115-21 and figs. 3, 4). Whether this piece implies the presence of Marnian invaders at Esher will be discussed below (p. 46), but it certainly betokens a third-century B.C. date.

7. Omphalos base; hard sandy brown ware with few small flint grits; exterior burnished.

8. Omphalos base of small sharply carinated cup. Hard sandy blackened ware, exterior polished and dark brown to black in colour.

Carinated bowls and cups with omphalos bases are found in the A1 culture especially in Wessex but also in the Oxford region, though they are almost unknown in Surrey. Thus intrusion during A times is indicated.

9. Curved cup; hard sandy brown ware with few flint grits; both surfaces burnished; possibly a round bottom. Cf. *All Cannings Cross*, pl. 28, 13.

10. Sherd of hard sandy blackish ware; interior surface dirty brown, outside washed with fine red slip, evidently imitating haematite, and finely polished. Decoration, a finely made circular dimple  $\frac{3}{8}$  in. in diameter (not a finger-tip impression), from which run five parallel lines incised before fitting. This type of ware has hardly any flint grit, but contains a few sandy granules of various sizes.

Similar circular and vesica-shaped dimples are well known on A1 and early A2 wares in the Oxford region (*Oxoniensia*, vii, 42-4), though Wessex parallels are unknown; cf. also those dimples on shoulder of 'lustrous red urn' from Wisley (*Antiq. Journ.* iv, 42, fig. 5).<sup>1</sup>

11. Rim of bowl; ware similar to 9; outside surface polished and inside lip as far as angle of neck. This is from a carinated bowl of the same general type as no. 4, cf. no. 21. Exact angle of profile uncertain.

12. Thin flaring rim; ware as 1.

13. Thin fine rim; purplish paste containing pounded pottery; polished black surface, small groove at neck.

14. Sherd of hard dark grey sandy ware with small flint grit; dirty buff interior surface, polished black exterior scored after firing; this is clearly not decoration but the result of use.

15. Shoulder of carinated bowl, decorated with two wide shallow grooves, the upper one little more than a ripple; ware identical with 13. The decoration (cf. nos. 32 and 33 from site B) recalls the furrowed A bowls of Wessex, though here the furrows are vestigial.

16. Carination of bowl, demarcated by thin shallow tooled lines; hard dark grey sandy ware with no flint grit but small mica-content; polished brown surface. This accentuation of the carination recalls the practice of 3 and 4.

#### (b) Coarse Wares

17. Jar in hard coarse granulated dark grey ware, with very little flint grit; rim enlarged by flattening; the shoulder decorated with regular slashes, the neck with opposed incisions below which is a horizontal incised line. The form is undeveloped, and the ware difficult to parallel locally except in an unpublished situla from Beddington; cf. Standlake, Oxon. (*Antiq. Journ.* xxii, 213, fig. 4, 3).

18. Part of large angular jar with slashed shoulder; hard sandy brown ware with little grit.

19. Rim and shoulder decorated with finger-nail incisions, rim slightly flattened; ware as 18 with large and small flint grits. 18 and 19 are of normal A situla-type.

20. Light brown rim with few medium flint grits; flattened piecrust rim; diam. c. 10 in.

21. Dish-rim; brown sandy ware with medium flint grit; crudely burnished above carination; rim flattened. Perhaps a rough version of 6?

22. Plain angular jar; ware closely similar to 3.

23. Plain angular jar; ware similar to 19. It is a situla of devolved type despite its sharp shoulder, cf. Fengate O2 (*Arch. Journ.* c, 207), which had A2 associations.

24. Jar with slightly beaded rim; dark gritty paste with light brown surface. Devolved situla with weak shoulder, cf. Fengate U6 (*op. cit.* 211), and Dorchester (*Oxoniensia*, vii, 44, fig. 9, 5, 6).

<sup>1</sup> Now republished by A. W. G. Lowther, *Proc. Prehist. Soc.* xi, 1945, 37, fig. 4, 4.

25. Bowl of hard light brown sandy ware with dark core; lip and neck burnished. Devolved type.

26. Rim of jar; light grey paste with some small flint grit and pounded pottery backing; surface polished leathery black. This type with rounded shoulder and incurving neck is rather dissimilar to the rest of the assemblage. It should be possible to perceive some Iron Age B influence both in the lip-form and in the dark smoothed paste; if so, it would agree with the evidence of 1 and 6 above.

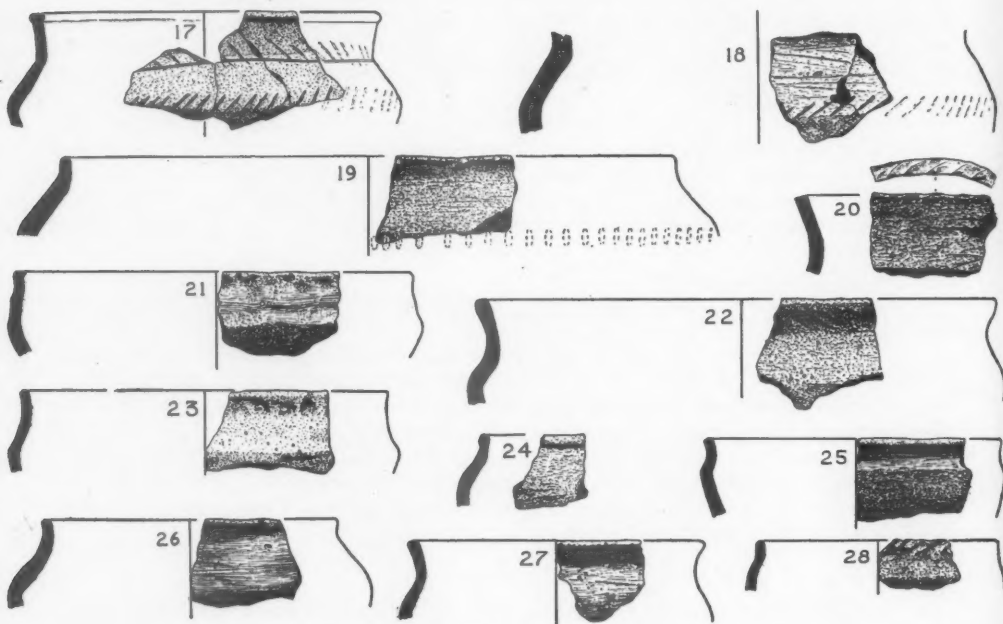


FIG. 17. Site A, coarse wares (4)

27. Rim of grey paste with dull brown surface; ware corky owing to solution of chalky (?) backing. Round-shouldered form, not necessarily devolved, with carefully flattened rim.

28. Cabled rim in hard brown ware with medium flint grit. Devolved situla type.

#### SITE B (figs. 18 and 19, nos. 29-58)

##### (a) *Fine Wares*

29. Large fragment of large bowl with flattened outward-projecting lip, upright neck, and rounded shoulder. Paste grey with pounded pottery grit, light brown surfaces, burnished outside. For vessel with a somewhat similar profile, bearing A2 Wessex-derived ornament, see Allen's Pit, Dorchester (*Oxoniensia*, vii, 43, fig. 8, 2); cf. one from Park Brow (*Archaeologia*, lxxvi, 17, fig. 6) of somewhat earlier date.

30. Carinated shoulder of bowl; light brown sandy paste, highly polished brown-exterior surface, black burnished surface inside. Exact angle of incline uncertain.

31. Omphalos base; hard brown sandy ware with small flint grits; dark burnished under-



surface. The omphalos is surrounded by pattern of fine lines, incised before firing in a modified chevron pattern. For a possible parallel cf. the omphalos from the Buckinghamshire early A2 site at Bledlow (*Records of Bucks.* xiv, iv, 203, fig. iv. 64).

32. Shoulder of carinated dish; dark grey paste with small to medium flint grits; black burnished surfaces. These lines incised before firing at base of neck, and two above and below carination. See 33.

33. Smaller fragment, of similar make with wider groove. These two vessels derive from the

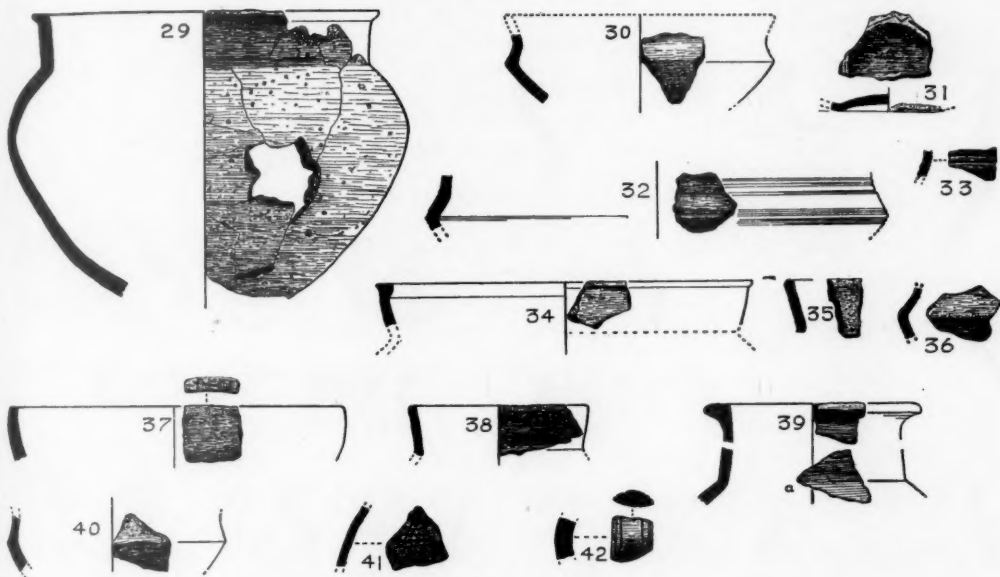


FIG. 18. Site B, fine wares (1)

later Wessex furrowed bowls (*All Cannings Cross*, pl. 43, no. 4; pl. 45, nos. 2, 3), our no. 33 being nearest the prototype: cf. *Vict. County Hist. Oxfordshire*, i, pl. xi, c from Dorchester.

34. Small rim-fragment; reddish-brown ware with a few small flint grits. Rim flattened and thickened internally; polished exterior and rim-top. This internal thickening in a pronounced form seems to be an early A2 feature; cf. 43 below.

35. Rim fragment of carinated bowl or small jar with possible return of cordon at base of neck (though it may be just a sharp neck angle). A neck-cordon would be a normal early A2 character; cf. Caburn I ware and the A2 cordoned bowls of Wessex. Hard dark sandy paste, light brown surfaces.

36. Carinated shoulder; hard light brown polished ware.

37. Rim of plain cup; reddish sandy ware, burnished outside. The lip is flattened and ornamented with radiating strokes; this is much more akin to local types, though better made.

38. Rim in hard sandy dark ware, burnished black surfaces.

39. 39a.<sup>1</sup> Rim and angle of neck of hard grey brown paste with grit of pounded pottery;

<sup>1</sup> The diameter of 39a is perhaps  $\frac{1}{2}$  in. wider than figured; the pieces, however, are clearly from a single pot.

inside surface, bearing rough tool-smoothing marks, dirty buff; outside coated with thin light brown slip, over which is laid a thick wash of purplish haematite, resembling in texture that on the A1 vessels from Eastbourne in Lewes Museum (*Antiq. Journ.* ii. 354-60). A third sherd of the same ware bore traces of a dimple at the shoulder. For the well-moulded, flattened projecting rim, cf. one from Twyford Down, also haematite-coated (*Proc. Hants Field Club*, xiii, ii, 198, fig. 6, 1), which must be a parallel Wessex A2 intrusion.

Another sherd bore haematite on a rather darker sub-surface though similar paste.

40. Carinated shoulder; hard fine brown sandy slightly micaceous ware, polished leather-brown surface.

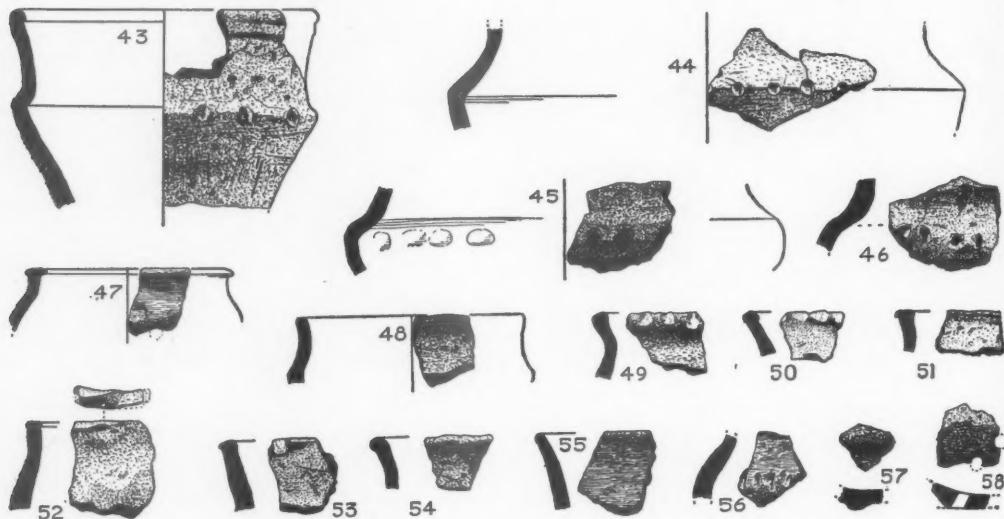


FIG. 19. Site B, coarse wares (1)

41. Sherd in hard burnished dark grey-brown ware with small flint grit; decorated with stroke-filled unburnished triangle. This is a Wessex-derived motive, typical of early A2 wares, cf. Standlake, Oxon. (*Antiq. Journ.* xxii, 210, fig. 3, 10). For local parallel cf. Wisley (*Antiq. Journ.* iv, 45, pl. xix, k).

42. Handle; ware similar to 41. Two lines incised before firing run down each side parallel with the edge. Unfortunately too little remains to determine the form of vessel with certainty, but the handle is unlikely to have been large. For handles see Hunsbury (*Arch. Journ.* xciii, 80, esp. type (b); also *All Cannings Cross*, pl. 38, nos. 4, 5).

#### (b) Coarse Wares

43. Fragment of large jar; dark core, brown surfaces, with some large and medium flint grits. Upright neck above small finger-printed shoulder; rim rolled to internal thickening. In spite of the flaring rim, the absence of a proper shoulder betrays devolution; the internally thickened lip has also been taken as an indication of A2 date (*Oxoniensia*, vii, 54, 55, fig. 12, 6).

44. Situlate shoulder with finger-nail impressions; coarse hard ware; dark paste with few grits; reddish-brown surface.

45. Pronounced shoulder with deep finger-tip impressions below hollowed neck; coarse hard dark ware with reddish-brown surface. An early-looking form.
46. Less carefully modelled shoulder; hard coarse dark grey to brown ware.
47. Rim flattened and expanded inside and out, finger-tip impression on shoulder. Coarse gritty dark brown ware, outside surface burnished. Cf. Winklebury Camp (*Proc. Hants Field Club*, xv, i, 57, no. 1).
48. Rim and shoulder in reddish-brown hard granulated ware with small flint grits. Degenerate situla form.
49. Rim in softer grey gritted ware. Rim flattened and widened, finger-printed.
50. Finger-printed 'pie-crust' rim; hard brown sandy ware.
51. Flattened widened rim in hard grey ware.
52. 53. Jar-rims in hard brown sandy ware; devolved situlae.
54. Rim in slightly softer light brown sandy ware.
55. Situlate jar-rim in rather finer dark grey ware with small grits; surface finely smoothed, lip rounded.
56. Finger-nailed shoulder; coarse grey gritted ware with traces of brown slip outside.
57. Foot-ring in hard grey-black ware with small flint grits. Form probably related to the foot-rings of the Wessex A2 haematite-coated bowls, cf. Meon Hill (*Proc. Hants Field Club*, xiii, i, 30, pl. 26, no. P276), Quarley Hill (*ibid.* xiv, ii, 182, fig. 15, 15, 18), and Blewburton Hill (*Berks. Arch. Journ.* xlvi, ii (1942), 99, fig. 1, 22).
58. Base fragment in hard grey ware with small grits, similar to 27; pierced with holes before firing.

There were also present two thick coarse sherds of gritty brown ware, resembling Late Bronze Age pottery.

#### DISCUSSION

The discovery at Esher of pottery of early-looking characteristics (omphalos-bases, fine burnished ware, and sharp carinations), at a site, moreover, which overlooks the Mole from a commanding position, such as was likely to strike the eye of invaders approaching up the Thames as soon as they had left the main stream for its tributary, at once raised the hope that at last we might find certain traces of the arrival in the Lower Thames area of those Late Hallstatt immigrants from the Low Countries whose passage up the river has sometimes been assumed in order to account for the Iron Age A1 culture of the Oxford region.

The pottery is indeed exotic in Surrey, where the local Iron Age A wares are almost all of coarse, undecorated type, and derive their descent far more obviously from the local Late Bronze Age than from external sources. Omphalos-bases are very rare, and the finer bowls are usually of burnished black ware rather than of the leathery brown type seen at Esher.

But a closer examination of the material shows certain features which it is difficult to reconcile with an early A1, and even with an easterly, derivation. Yet the wares are uniform and clearly not those of a long-inhabited settlement, where influences from local sources would have asserted themselves before long. The haematite ware, in the first place, has a westerly distribution in south Britain,<sup>1</sup> nor is the technique here employed that of the small easterly sub-group of which the type site

<sup>1</sup> See Dr. R. E. M. Wheeler's distribution map, *Maiden Castle* (1943), 191.

is at Margate;<sup>1</sup> then again many features of decoration and form are best paralleled in the A culture of Wessex, and are not characteristic of the eastern division of the British Iron Age.<sup>2</sup>

The significance of the site thus begins to take shape not as a herald of invasion from the east, but as an outlier of expansion from Wessex. Now since Mr. Hawkes first recognized an expansion of the Wessex A culture into Sussex, in his report on the pottery from the Caburn in 1939<sup>3</sup>—a deduction which received striking confirmation at the excavations at Highdown<sup>4</sup> the same year, the movement has been traced in several other areas, and it is now certain that influences from Wessex were felt not only along the South Downs and in Surrey, but also in the Oxford region and even along the Chilterns and as far north as Peterborough.<sup>5</sup> Though its causes are still obscure, the date of this movement is fixed to the half-century following 300 B.C., and in terms of culture it is said to have inaugurated the early A2 stage. It has been seen above that many of the Esher sherds find their best parallels amongst the wares of this date, and at sites affected by this movement. It would seem, then, that at Esher we have another site affected by Wessex early A2 influences, and at first sight (in so far as it is quite untypical of local Iron Age pottery) in a singularly pure form.

Yet there are certain features here which suggest that this explanation, though essentially correct, is not wholly satisfying, and that perhaps the Wessex expansion is more complex than is yet fully recognized.

It will be convenient to list those features at Esher which point to a Wessex early A2 derivation:

1. Omphalos-bases.
2. Furrowed ornament.
3. Stroke-filled triangle.
4. Haematite slip.
5. Form alone, e.g. nos. 2, 4.

This list is sufficient to give definition to Wessex derivation; yet even more striking is the absence of such features as (a) cordoned bowls, (b) ornament incised after firing, (c) incised ornament with white inlay, (d) triangular punch-marks and stamped circlets. And when reference is made to any of the early A2 sites in the Oxford region, the poverty of linear ornament at Esher is noticeable.

Again, in Wessex the absence of cordoned bowls and presence of furrowed bowls would be taken to indicate a date rather earlier than A2, though it is true that the furrows here (nos. 32, 33) are of a narrow groove type presumably later in date than the broad early furrows typical of All Cannings Cross (e.g. *loc. cit.*, pl. 47a, 8). Yet such late grooved bowls do occur in this expanded early A2 context in the Oxford region<sup>6</sup> and as far afield as Peterborough,<sup>7</sup> and might be expected to survive in a secondary centre after they had passed out of fashion in Wessex.

<sup>1</sup> *Antiq. Journ.* xxii, 129.

<sup>2</sup> Especially nos. 2, 15, 32, 33, 39.

<sup>3</sup> *Sussex Arch. Colls.* lxxx, 217-62.

<sup>4</sup> *Sussex Arch. Colls.* lxxxi, 173-203.

<sup>5</sup> See *inter alia*, *Oxoniensis*, vii, 36-60; *Records*

of Bucks. xiv, iv, 189-209; *Arch. Journ.* c, 188-223.

<sup>6</sup> e.g. Dorchester, *Victoria County Hist. Oxon.* i, pl. xi, c.

<sup>7</sup> *Arch. Journ.* c, 206, J1, K1.

In this connexion the dimple on no. 11 is important, for it at least has no recognizable Wessex ancestry, but appears to have been developed in the Oxford region.<sup>1</sup>

To sum up, the Esher pottery is not of local type and represents therefore an intrusion from somewhere. Many of its characteristics are Wessex-derived, but a direct movement from Wessex would surely have brought with it other equally or more common features of Wessex A pot-craft. This circumstance does seem to

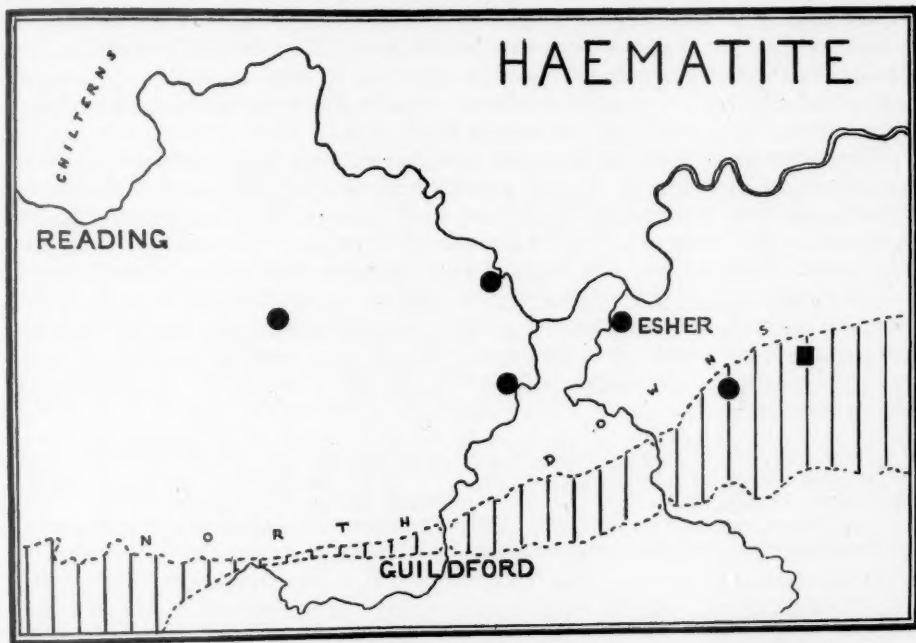


FIG. 20. Distribution of Haematite-coated Pottery in Surrey and eastern Berkshire

suggest that the Esher settlers had come from some secondary centre where some of the characteristic Wessex repertory of decoration had been lost but where the form of their vessels was still unmodified; for these were far superior to those of the people amongst whom they settled. The dimple and the furrowed ornament do something to suggest a reflex movement down the Thames from the early A2 culture of the south Oxfordshire-Berkshire area just above the Goring gap, a deduction in part reinforced by other features such as the heavy flattened character of the rims.<sup>2</sup>

Such a down-Thames movement is confirmed by the distribution of haematite in Surrey and its borders, here remapped (fig. 20) with corrections and additions from *Antiq. Journ.* xxii, 130. Re-examination of the Farnham red-coated bowl at

<sup>1</sup> *Oxoniensia*, vii, 40, 44.

<sup>2</sup> Cf. Radley, *Antiq. Journ.* xi, 401; Eynsham, etc., *Oxoniensia*, vii, 55.



Guildford<sup>1</sup> has convinced me that it is not haematite-coated, and in this opinion I am supported by Mr. A. W. G. Lowther, F.S.A. The remaining sites are Bagshot,<sup>2</sup> Thorpe,<sup>3</sup> Wisley (where Mr. Lowther, who has republished the material, tells me that he does not consider *Antiq. Journ.* iv, 42-3, fig. 5 to be haematite-coated, though there is another vessel<sup>4</sup> in the collection which is), Esher, and Epsom.<sup>5</sup> Farther east comes the Carshalton (Queen Mary's Hospital) example, which seems to be an outlier of the south-eastern haematite sub-group.<sup>6</sup>

The pattern of distribution is distinctly Thames-side; the sites lie on the lowland fringes of the river, and are not governed in any way by the chalk ridge; only at Epsom do the two coincide. This must have been partly caused by the wooded nature of the North Downs, but may also in part be due to the direction from which the movement originated as here suggested.

The presence of Marnian influence need cause no surprise. At the time of this A2 expansion the Marnian invasions were beating upon the south-east coasts of Britain, and there can be little doubt that the Thames, with its tempting entry into the heart of the country, saw its share of the invaders. Marnian pedestals have been found at Wisley and Thorpe, and the bronze situlae from which vessels like 6 (above) were copied were also no doubt available at this time in the district. The Marnian features in the pottery thus supply a confirmation for the third-century date of the other sherds, and they remind us of the unsettled conditions of the times. The Esher settlement was not long-lived; it may have perished on a Marnian raid.

<sup>1</sup> Surrey Arch. Soc., *Farnham Volume* (1939), 207, accepted as haematite in *Maiden Castle*, 1933, and *Antiq. Journ.* xxii, 130-1.

<sup>2</sup> *Antiq. Journ.* xxii, 131.

<sup>3</sup> Excavated 1945; small sherd here mentioned

by kind permission of Mr. W. F. Grimes, F.S.A.

<sup>4</sup> Now published as fig. 3, 46 in his paper, *Proc. Prehist. Soc.* xi, 1945, 32-8.

<sup>5</sup> *Antiq. Journ.* xxii, 126.

<sup>6</sup> *Ibid.* 132.

## ANGLO-SAXON URNS FROM NORTH ELMHAM, NORFOLK: SOME CORRECTED ATTRIBUTIONS

By J. N. L. MYRES, F.S.A.

IN 1937 I illustrated and described in this *Journal* two Anglo-Saxon urns from the collection of our Fellow, the late Mr. V. B. Crowther-Beynon.<sup>1</sup> The urns, which had once belonged to Captain Arthur Trollope of Lincoln, had been rescued in fragments by Mr. Crowther-Beynon together with other debris from the Captain's collection when the latter's daughters vacated the rectory at Edith Weston, Rutland, on the death of their brother, Rev. Andrew Trollope, in 1896. No record remained of their original findspot, but in view of Arthur Trollope's Lincolnshire associations we thought it safe to publish them as coming from that county. Though Mr. Crowther-Beynon was rightly more cautious, I was myself rash enough to suggest that they might have come from Lincoln itself since another Anglo-Saxon urn which Trollope possessed (now in Lincoln Museum) was believed to have been found in the Eastgate not far from his house in that city.

The purpose of this note is to correct the attribution of these urns to Lincoln. It is now known that they were found in Norfolk, at the well-known cemetery at North Elmham. The more elaborate of the two<sup>2</sup> appears as the central feature in a group of five vessels shown in a water-colour by R. Elwes of which two versions are in the possession of the Society.<sup>3</sup> On one version a faded pencil inscription below the painting reads: 'From Arthur Trollope, Lincoln, Anglo-Saxon urns found in Norfolk, Novbr, 1852. Drawn by R. Elwes.' The initials 'R.E.' are incorporated in the shading at the right-hand bottom corner of the picture.

There can be no doubt of the identity of the central urn with that from Mr. Crowther-Beynon's collection. Not only is its form and decoration excellently portrayed, but by a curious coincidence the painter of 1852 has shown it from exactly the same angle as the photographer of 1937 so that a prominent crack is visible in the same position in both reproductions. It will be noticed that the whole of the rim was missing in 1852. This was replaced on the right lines by Miss Delia Parker when the urn was restored by her for Mr. Crowther-Beynon in 1936.

The other version of Elwes's water-colour, which differs from it in minute details and has not his initialed signature on it, has recently been reproduced by our Fellow, Mrs. Hawkes, in her *Early Britain* (1945), page 45, and it was this publication which first enabled me to identify the urn. In spite of Mrs. Hawkes's ascription of the urns to the Elmham cemetery, there is nothing on the drawing except a note in ink on the back reading 'Saxon Urns, Robt. Elwes Esq., Twyford Hall, Nr. Elmham, Norfolk, sent by Arthur Trollope'. There can, however, be little doubt that her ascription is correct, as will be seen shortly.

The second urn from the Crowther-Beynon collection, described by me in

<sup>1</sup> xvii (1937), 424-37 and pl. xci. They have recently been bought for the British Museum from Mr. Crowther-Beynon's executors.

<sup>2</sup> *Ibid.*, pl. xci (a); here reproduced pl. xi (a.)

<sup>3</sup> Pl. xi (b).

1937,<sup>1</sup> is not included in the water-colour under discussion, but it does appear as the central feature in a second drawing by Elwes of three urns, which is also in the Society's collection.<sup>2</sup> The inscriptions on this drawing taken with those on the others make the attribution of both sets of urns to Elmham certain. On the front are the words 'Urns found in Norfolk, near Elmham' in ink under the painting and across the left-hand top corner in a different hand in pencil 'found in Norfolk, drawn by R. Elwes'. A similar inscription in pencil on the back is signed by Trollope, and below he has written in ink 'in possession of Robt. Elwes Esq., brother-in-law of Arthur Trollope, Twyford Hall, 4 miles from Elmham station. Urns full of burnt bones.'

There is every probability that these drawings were among those exhibited by Trollope at a meeting of the Archaeological Institute in 1853. The urns portrayed on that occasion belonged to Elwes and were decorated with 'impressed ornaments, longitudinal ribs, and diagonal scored lines', just as are those in the water-colours under discussion.<sup>3</sup> But it is curious that the account of Trollope's exhibit does not attribute them to any particular site but only to 'a Saxon cemetery in Norfolk'. At some date subsequent to 1853 Trollope evidently obtained them from his brother-in-law for his own collection.

It will be noticed that the urns shown on the extreme left of the group of five and on the right of the group of three have very similar and distinctive decoration. Both show five or six horizontal neck lines, and slashed vertical bosses demarcating panels containing linear ornament arranged alternately as XX and W. It is possible that these are different representations of the same vessel, though the fact that one is shown considerably taller in relation to its width than the other, and has nine nicks on its bosses against five on those of the smaller, makes it more probable that we are dealing with two urns from the hand of one potter. However that may be, the Crowther-Beynon collection still contains a large fragment of an urn similar to the larger of these two: it has six neck lines, panels with the distinctive XX and W decoration and nine or ten nicks on its bosses: when complete it would have stood an inch or so taller than the larger of the two restored urns which are the subject of this note. There can be no doubt that this also is a North Elmham urn from the Trollope collection, in spite of Mr. Crowther-Beynon's statement that portions of only two vessels of Saxon date were among the fragmentary pottery of the Trollope sisters at Edith Weston.

It is also possible to suggest an identification for the urn on the left in pl. XII (*b*). This is shown as a large globular vessel with a high neck decorated with six widely spaced lines or grooves below which are alternate groups of three vertical and three diagonal lines above the maximum diameter. This scheme of decoration is identical with that on an urn of similar form now in the Lincoln Museum<sup>4</sup> which also came originally from the Trollope collection, except that the Lincoln urn has five instead of six neck lines, a point on which the artist may not have shown exact accuracy. This Lincoln urn bears a label indicating that it was found in the Eastgate, Lincoln, about 1850, but its history is such that no great reliance can be placed on this. It

<sup>1</sup> *Op. cit.*, pl. xci (*b*); here reproduced pl. XII (*a*).

<sup>2</sup> Pl. XII (*b*).

<sup>3</sup> *Arch. Journ.* x (1853), 161.

<sup>4</sup> Pl. XIII (*a*).



a. Anglo-Saxon urn from the Trollope Collection  
(Crowther-Beynon Collection and British Museum)



b. Water-colour by Robert Elwes of Anglo-Saxon urns from Norfolk, 1852  
(Society of Antiquaries)



a. Anglo-Saxon urn from the Trollope Collection  
(Crowther-Beynon Collection and British Museum)



b. Water-colour by Robert Elwes of Anglo-Saxon urns from Elmham, Norfolk  
(Society of Antiquaries)





a. Anglo-Saxon urn from the Trollope Collection (*Lincoln Museum*)



*An Urn found at Elmham Norfolk  
Given to the Society by Mr President  
Korrey. 1719.*

b. Drawing by Dr. William Stukeley of Anglo-Saxon urn from Elmham, Norfolk.  
(*Soc. Ant. MSS. 265. 14*)

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was included in that part of the Trollope collection which passed, with the other Elmham urns, to Arthur Trollope's daughters at Edith Weston Rectory, but, unlike them (and probably because it was undamaged), it was placed with other Trollope material on loan in the Museum of the Stamford Institution. When this Museum was dispersed in 1910 Mr. Crowther-Beynon arranged with the Misses Trollope for its transfer by gift with the best of the other Trollope objects to the Lincoln Museum. No reference to its findspot was made in the correspondence which passed at that time: but it is perhaps significant that Miss Julia Trollope went out of her way to explain in a letter to the Curator of the Lincoln Museum (which Mr. F. T. Baker has been good enough to show me) that she remembered nothing ever being found in her father's garden in the Eastgate. It may therefore be suggested that the present label, under which the urn was entered in the Accessions Register at Lincoln, arose simply from a confusion (probably when the urn went to Stamford) with Arthur Trollope's address.<sup>1</sup> It will be noticed that the date of discovery 'about 1850', while clearly no more than a tradition at the time the label was written, coincides closely enough with that of the Elmham finds of 1852.

I have not been able to trace the present whereabouts of the other urns in the Elwes water-colours. They do not appear to be identical with any of the other surviving North Elmham urns listed by Mr. Rainbird Clarke.<sup>2</sup> The contents of this important cemetery, which is known to have contained at least 150 urns, have been largely lost and the few pots that remain are scattered all over England, examples being in the British Museum, the Norwich Castle Museum, the Cambridge Museum of Archaeology and Ethnology, the Mayer Collection at Liverpool, and the Blackgate at Newcastle-on-Tyne.

But I take this opportunity of drawing attention to an early and little-known illustration of another urn from Elmham which was presented to the Society by Peter le Neve, President, in 1719. Stukeley drew a sketch of his gift and recorded its presentation in a manuscript volume which the Society still possesses.<sup>3</sup> It is an excellent sketch showing an elaborate early vessel of Saxon *buckelurne* type with a raised and slashed collar separating two horizontal zones of stamped ornament on the neck: below is an arrangement of alternate raised slashed arcading and large bosses with a profusion of linear and stamped ornament. The sketch suggests that at least five different stamps were used. This fine urn is, unfortunately, no longer in the Society's possession and it would appear that it may have been lost at an early date, for when in 1754 Henry Baker presented two more Elmham urns to the Society he did so 'as this Society has no urns, I think, at present'.<sup>4</sup> I publish it in

<sup>1</sup> The origin of such a confusion can be readily understood by imagining the answer to an inquiry 'Where did this urn come from?' being given in the form 'From Trollope, Eastgate, Lincoln'. Such an answer, with its misunderstanding between the findspot of the object and the address of the donor, may well account for the label on the pot.

<sup>2</sup> *Proc. Norf. and Norwich Arch. Soc.* xxvii, 221-2.

<sup>3</sup> S.A. MSS. 265. 14 and pl. xiii (δ). I am indebted to Mr. Philip Corder for calling my attention to this drawing.

<sup>4</sup> S.A. Minute Books, vii, 128. These also seem to have disappeared, unless one of them is the large vessel still in the Society's collection whose findspot is not known. This identification is accepted as probable by Rainbird Clarke (*op. cit.* 221), but on what grounds I do not know.

the hope that it may still be preserved unrecognized in some public or private collection and that Stukeley's sketch may serve to identify it.

The moral of this discussion is twofold. It illustrates the danger of jumping to conclusions about the origin of articles in a local antiquary's collection. And it shows the great and lasting value of old illustrations of archaeological objects particularly when, as in the case of Elwes's water-colours or Stukeley's sketch, the representation is so accurate as to leave no doubt of the correct identity of the object.

## SOME DETAILS AND MOULDINGS USED BY YEVELE

By JOHN H. HARVEY

### INTRODUCTORY NOTE

THE standard corpus of English Romanesque and Gothic mouldings is that of Edmund Sharpe: *The Mouldings of the Six Periods of British Architecture from the Conquest to the Reformation*, 1871. This work was never completed, and is particularly defective for the period after 1350, also unrepresented in Sharpe's *Architectural Parallels*, 1848. F. A. Paley's *Manual of Gothic Mouldings* contains profiles on small and diverse scales, and the sources of many examples are not given; of greater general use is the appendix of mouldings in Francis Bond, *Gothic Architecture in England*, 1906, but no dates are indicated, and many of the specimens are chosen from buildings of very uncertain date. So far as I am aware, no collection has yet been prepared to illustrate the mouldings used by one master mason or by one school.<sup>1</sup> What follows is an attempt to relate a number of details and mouldings to a particular master and to closely approximate dates. In the hope that similar collections will be formed from the work of other schools, I mention the few rules to which I have adhered:

1. To include as primary evidence details attributable on documentary grounds to a specific master mason.
2. To include for comparison similar details which
  - (a) can be connected with the master on definite but inconclusive evidence;
  - (b) are known to be of comparable date;
  - (c) have peculiarities suggesting a closely cognate origin.
3. To draw all mouldings to a uniform scale of not less than one-eighth full size ( $1\frac{1}{2}$  in. to 1 ft.).
4. To give the source, date, and master (where known) of each example on the drawing itself.

The rapid development of Gothic style in England from the twelfth to the fourteenth century has been contrasted with the comparatively slow change of the so-called Perpendicular period.<sup>2</sup> This contrast is not altogether valid, for Perpendicular details, among themselves, show well-marked regional and individual peculiarities. Local types of tracery and of towers are well known, and closer similarities must often indicate a common architect, even where he cannot be identified by name.

Among local styles, that which had the most widespread effect was, naturally enough, the traditional practice handed down by the king's masons of London and Westminster. As time went on, details which had originated with them became architectural commonplace, but however common afterwards, they may justly be used as criteria of style among works contemporary with their originators. For this purpose (where explicit documentary evidence is lacking) such details are indeed indispensable. Though not the inventors of the style, Henry Yevele

<sup>1</sup> Though individual comparisons have of course been made, e.g. W. R. Lethaby, *Westminster Abbey* *Re-examined*, 1925, p. 91.

<sup>2</sup> Roughly 1350-1550.



(c. 1320–†1400), King's Master Mason from 1360 until his death, and his slightly junior colleague William Wynford (fl. 1360–1403), were chiefly responsible for its rapid and widespread adoption. All that is attempted here is to group together a number of details from Yevele's authentic works, and to add to them comparative material from contemporary buildings in whose design he may have played a part.<sup>1</sup>

The collection falls into two parts: first details, such as panelling, cusping, and niche-work; and secondly, moulding-profiles.

(In the following tables SMALL CAPITALS are employed to denote examples where there is positive evidence that Yevele was the master mason.)

### I. Details

#### A. Panelling

1. A square or rectangular panel containing a shield; within the frame is 8-foil cusping, pointed in the corners, round in the alternate cusps—each foil is sub-cusped.

WESTMINSTER ABBEY: WEST PORCH (HY, 65), designed c. 1375.

WESTMINSTER HALL: NORTH PORCH, des. c. 1394 (modern copy).<sup>2</sup>

Canterbury Cathedral: West Porch, des. c. 1391 (modern copy) (HY, 64).

” ” Black Prince's tomb, des. c. 1376 (HY, 18).

2. A square or rectangular panel containing a shield; within the frame is 4-foil cusping (with 3-foil sub-cusps) set cardinally, the angles filled in with vesicae with 4-foil cusping.

WESTMINSTER ABBEY: TOMB OF EDWARD III, des. c. 1377 (HY, 28, 58).<sup>3</sup>

” ” TOMB OF CARDINAL LANGHAM, des. c. 1389 (HY, 59).

” ” TOMB OF RICHARD II AND ANNE, des. 1394 (HY, 53).

London, St. Bartholomew the Great: Tomb of Rahere, executed c. 1400 (HY, 60).

Laver Marney: Tomb of Sir William Marney, died 1360.<sup>4</sup>

(Note: This panel-design became a favourite for monumental work, and with only slight variations persists to the end of the period.)

#### B. Niche-work

1. Niche with imitation-vaulted head (or door-opening); the face-arch 2-centred and 5-foiled, the lowest and central lobes having 3-foil sub-cusping; supported on attached  $\frac{1}{2}$ -shafts with bases and capitals; the whole within a square-headed surround with sunk moulded spandrel panels above the face-arch.

WESTMINSTER ABBEY: WEST PORCH, des. c. 1375 (HY, 65).

London Charterhouse: Tomb of Sir Walter Manny (lowest and central lobes 5-foil, middle lobes 3-foil sub-cusping), des. c. 1372 (HY, 31).

St. Albans Abbey: NE. Door to Cloister, des. before 1396.<sup>5</sup>

York Minster: W. screens of chancel aisles, ? des. c. 1407.<sup>6</sup>

Westminster Abbey: Door to Chapel of St. 'Erasmus', des. c. 1377.<sup>7</sup>

<sup>1</sup> With the more obvious aspects of stylistic comparison I have dealt in *Henry Yevele* (2nd ed., 1946), which includes illustrations of Yevele's known and of some of his suspected work. References here given, prefixed with the letters HY, are to the figure numbers of the book.

<sup>2</sup> Pugin, *Specimens*, i, 28, no. 3. A drawing at the Ministry of Works (Plan Room no. 210/8) shows the north front before restoration in 1819, and proves that the existing work is in most respects

an accurate copy. I here record my deep indebtedness to Mr. G. H. Chettle, F.S.A., who kindly investigated the drawings preserved by the Ministry of Works.

<sup>3</sup> Pugin, *Specimens*, ii, pl. xxxii.

<sup>4</sup> A. Gardner, *Alabaster Tombs*, 1940, fig. 23.

<sup>5</sup> Brandon, *Analysis*, ii, Perp., 1, 2.

<sup>6</sup> Britton, *York*, xiv, h (to very small scale); photo in York Minster Restoration, 9th Occasional Paper, 1906, p. 25.

<sup>7</sup> Parker, *Glossary*, i, 182; Pugin, *Specimens*, i, 8.

2. Niche-head or canopy with ogee crocketed pediment above 2-centred cusped arch, the pediment backed by vertical panelling with 2-centred, 3-foil cusped heads.

[WESTMINSTER ABBEY: TOMB OF EDWARD III, TESTER, des. c. 1377, executed in wood (HY, 58).]

Canterbury Cathedral: West Porch, des. c. 1391 (modern copy) (HY, 64).

London, St. Paul's: Tomb of Sir Simon Burley, des. c. 1389 (destroyed) (HY, 61).

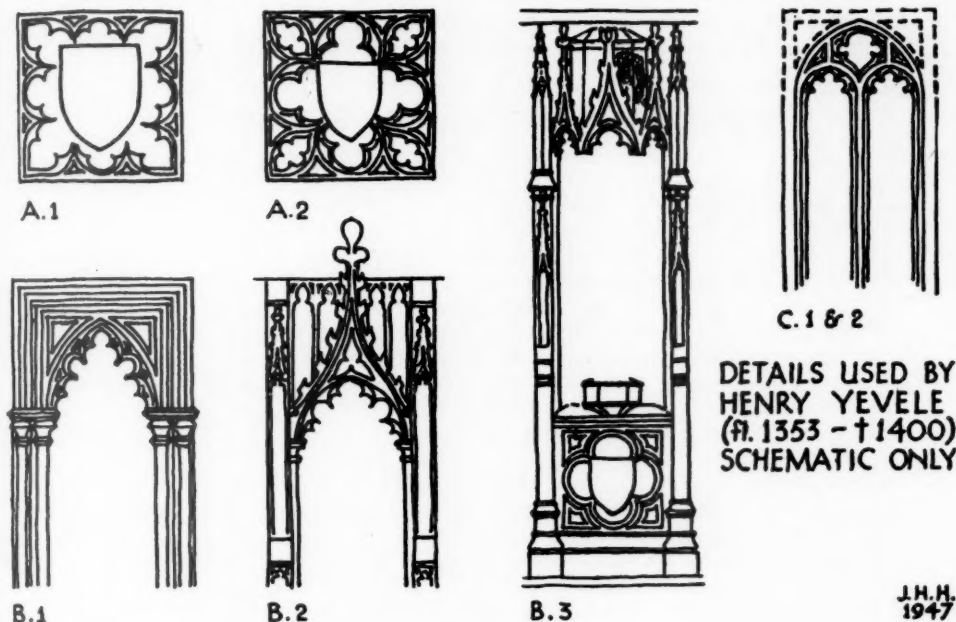


FIG. 1.

Arundel Church: Pulpit, des. c. 1380.<sup>1</sup>

Cobham Church, Kent: Piscina, des. c. 1370.<sup>2</sup>

Maidstone Church: Tomb behind sedilia, ? des. c. 1395.<sup>3</sup>

3. Niche with projecting canopied head of 3 faces, each arched and pedimented; base consisting of square panel holding shield within round-cusped 4-foil placed cardinally.

WESTMINSTER ABBEY: TOMB OF EDWARD III, des. c. 1377 (HY, 28).

” ” TOMB OF RICHARD II AND ANNE, des. 1394 (HY, 53).

London, St. Paul's: Tomb of Sir Simon Burley, des. c. 1389 (destroyed) (HY, 61).

#### C. Tracery

1. Two-light window with single 'Perpendicular' reticulation above, within 2-centred arch.

WESTMINSTER HALL: SIDE WINDOWS, des. 1394 (HY, 49).

Canterbury: West Gate, des. c. 1378 (HY, 27).

<sup>1</sup> Colling, *Details*, ii, Perp. 48-50.

<sup>2</sup> Parker, *Glossary*, ii, pt. ii, Pl. 158.

<sup>3</sup> Weale, *Papers*, iv (Maidstone), pl. xi.

London, St. Bartholomew the Great: Rahere's tomb (within square-headed frame), executed c. 1400 (HY, 60).

Oxford, New College: Hall, des. c. 1380.<sup>1</sup>

Westminster Abbey: Abbot's Hall (with inner tracery in reticulation), des. c. 1370 (HY, 20).

2. As above, but blind tracery as head of panelling on buttresses or pedestals.

WESTMINSTER ABBEY: WEST TOWER, BUTTRESSES, des. c. 1375 (modern copies) (HY, 36).

Durham Cathedral: Neville Screen, pedestals, des. c. 1379.<sup>2</sup>

York Minster: W. screens of chancel aisles, lower pedestals, ? des. c. 1407.<sup>3</sup>

Detailed verbal analysis of mouldings would be unprofitable, and the profiles are left to tell their own story, but attention is particularly directed to the following parallels:

## II. Mouldings

1. Triplet of shafts flanked by double-ogees.

Westminster Abbey: South Cloister, des. c. 1350.

" " Parlour and W. Cloister, des. c. 1362.

Canterbury Cathedral: Nave piers, des. c. 1391.

" " Cloisters, des. c. 1391.

Maidstone Church: shafts for intended vaulting, des. c. 1395.<sup>4</sup>

[A single shaft flanked by double ogees is Canterbury West Gate, des. c. 1378.]

2. Porch face-arch supported on triplet of shafts, backed by splayed panelled faces of entry.

WESTMINSTER ABBEY: WEST PORCH, des. c. 1375.

WESTMINSTER HALL: NORTH PORCH, des. 1394.

Canterbury Cathedral: West Porch, des. c. 1391.

Southwark, St. Mary Overy: West Door, ? built c. 1385 (destroyed).<sup>5</sup>

3. Mullion with bowtell at edge and smaller beads on oblique surfaces.

WESTMINSTER HALL: END WINDOWS, des. 1394.

Canterbury Cathedral: West Door, des. c. 1391.

" " Cloisters, des. c. 1391.

4. Door-mould: ogee opening to outside, with outer order of hollow chamfer.

LONDON, CHARTERHOUSE: DOOR AT SW. OF CLOISTER, ? des. 1371.

Canterbury: West Gate, des. c. 1378.

Higham Ferrers, Bedehouse: Side door (founded 1423).<sup>6</sup>

Wardour Castle: Gateway of Inner Ward, des. c. 1393.

Winchester College: Inner and Outer Gates, des. c. 1388, 1394.

## APPENDIX

### *Authorities for attribution to Henry Yevele*

- I. Works designed as the King's Master Mason (*Cal. Patent Rolls*, 1358-61, 452; 1367-70, 301).

Westminster Hall (*Foedera*).

Westminster Abbey: Tomb of Edward III.

" " Tomb of Richard II and Anne (*Foedera*; P.R.O., E. 101/473/10).

<sup>1</sup> Vallance, *Old Colleges of Oxford*, p. 38.

<sup>2</sup> Billings, *Durham*, pl. xxxi.

<sup>3</sup> See p. 52, note 6, for photograph.

<sup>4</sup> Weale, *Papers*, iv.

<sup>5</sup> Pugin, *Specimens*, ii, pl. xvii.

<sup>6</sup> Dollman, *Ancient Domestic Architecture*, ii,

33 F.

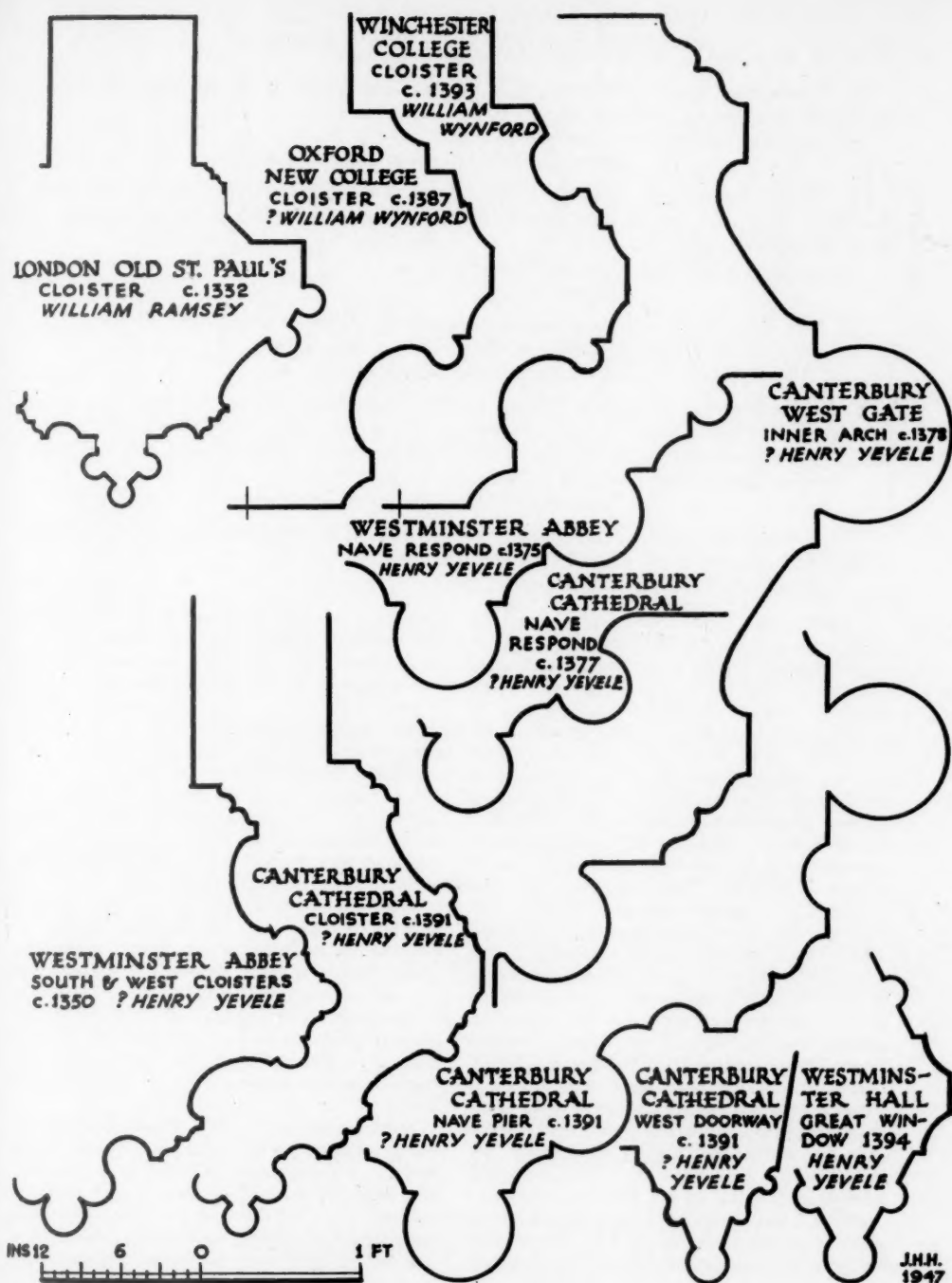


FIG. 2.

II. Works designed as Master Mason to Westminster Abbey (R. B. Rackham in *Proc. of the British Academy*, iv, 1909-10, pp. 10, 61).<sup>1</sup>

Westminster Abbey: Nave and West Porch.

" " Tomb of Cardinal Langham (*HMC.*, 4 R., 179).

III. Works designed, probably as Master Mason to Canterbury Cathedral (A. Oswald in *Burlington Mag.*, Dec. 1939, lxxv, 221-8; cf. J. H. Harvey in *Arch. Cantiana*, lvi, 1943-4; W. P. Blore in *id.*, lviii).

Canterbury Cathedral: Nave and West Porch.

" " Cloisters.

IV. Works designed, probably as Master Mason to St. Albans Abbey (*Gesta Abbatum*, R.S., iii, 186, 387; cf. R. Clutterbuck, *Hist. of Herts.* i, 1815, App. vi, 39).

St. Albans Abbey: Doorway from S. Nave aisle to Cloister.

V. Works designed, probably as Master Mason to Sir Walter Manny and the Prior of the London Charterhouse (G. S. Davies, *Charterhouse in London*, 1921, pp. 9-10, 15-16; Yevele in 1397 was concerned in a grant of property to the Charterhouse, London Husting Roll 126 (36)).

London Charterhouse: original buildings.

" " Tomb of Sir Walter Manny (now a fragment).

VI. Works in whose design Yevele may have had a share, as consultant employed by William of Wykeham, Bishop of Winchester (HY, pp. 38, 46, 79).

Oxford, New College (HY, 2nd ed., p. 68).<sup>2</sup>

<sup>1</sup> The case for Yevele's design of work at the Abbey prior to the rebuilding of the nave, suggested by Lethaby (*Westminster Abbey Re-examined*, 1925, p. 137), rests upon two factors: the date of Yevele's arrival in London, or emergence as a mason of standing; and the evidence of his connexion with the Abbey. It has long been known that on 1st February 1355/6 Henry Yevele was already one of the most skilful mason-hewers of London, but no evidence of his previous career has been forthcoming. In fact, an earlier item has been preserved in connexion with the last scene of all—the grant of probate of his will. This, long known from the enrolment of a portion only upon Husting Roll 129(7), is also registered in its entirety in the Commissary Court of London, 453-5 Courtney. As evidence of Yevele's privilege, as a citizen of London, to dispose of lands by will, the entry of his admission to the Freedom was copied into the register, as follows: *Copia libertatis Henrici Yuele. Henricus Yuele Masoun admissus fuit in libertate Ciuitatis London. Et iuratus tempore Ade franceys Maioris et Thome Maryns camerarij et intratur in viridi papiro de empcioniibus libertatum et apprenticiorum videlicet die martis proxima post festum Sancte Andree Apostoli Anno regni Regis Edwardi tercij post conquestum vicesimo septimo. [i.e. on 3rd December 1353].*

Yevele's first documented connexion with the Abbey (referred to by E. Jervoise, *The Ancient Bridges of Mid and Eastern England*, 1932, p. 134)

seems to be the following entry in the Treasurer's Roll for Michaelmas 1371-2 (W.A.M. 19,866): *Et in factura vnus noui pontis apud Moulsham per conuencionem factam cum magistro Henrico de Yuele in grosso lxxiiij.li. vi.s. viij.d. Et pro factura indenture de conuencione dicti pontis ij.s. Et in j. Roba empti pro dicto cimentario ex conuencione facta cum eodem per Dominum Priorem xvij.s. iij.d.*

<sup>2</sup> In amplification of the condensed information inserted in the 2nd edition of *Henry Yevele* (p. 68), the evidence for the association of the royal master craftsmen with the building of New College is to be found in the Steward's Hall Book:

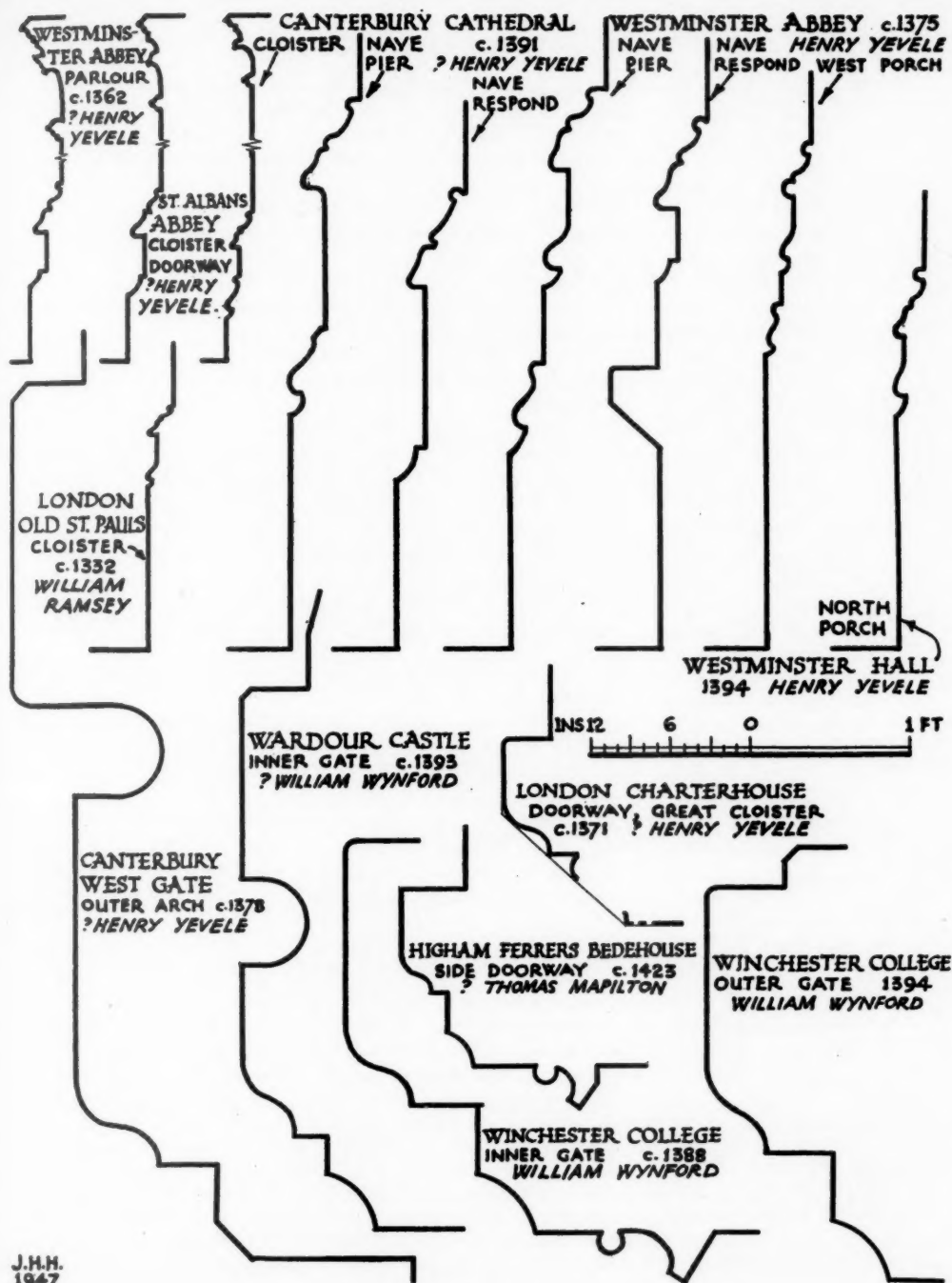
1389, March 25th. *magister Henricus Yuele. Wynford. Herlond. . . vnus famulus Yuele . . . venerunt . . . ad prandium cum sociis . . . ffamulus Yuele ffamulus Wynford ffamulus Herlond venerunt . . . ad prandium cum familia.*

1390/1, February (? 16th). *Willelmus Wynford Hugo Herlond venerunt . . . ad prandium in alta mensa . . . ffamulus Willelmi Wynford ffamulus Hugonis Herlond venerunt . . . ad prandium cum sociis.*

1391, September (? 15th). *Willelmus Wynforde (venit) ad prandium cum sociis . . . ffamulus Wynforde . . . (venit) ad prandium cum sociis . . . ffamulus alius Wynforde venit ad prandium . . . cum familia.*

It will be noticed that both Yevele and Wynford had assistants of differing social status. That Wynford and Herland were the master craftsmen en-





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FIG. 3.

## VII. Other works, apparently designed by Yevele or by his associates or pupils.

Arundel Church and College (Yevele's relations with the Earls of Arundel are suggested by *Cal. Close Rolls*, 1374-7, 59; the Church has features and mouldings akin to the work both of Yevele and of William Wynford, but the stone pulpit seems especially close to Yevele's style).

Cobham Church and College (for Yevele's close connexion with the building works of Lord Cobham see D. Knoop, G. P. Jones, and N. B. Lewis in *Ars Quatuor Coronatorum*, xlv, 1932, and in *Arch. Cant.* xlv, 1934).

Durham Cathedral: Neville Screen. (This work is known to have been made in London in 1380, and in view of Yevele's pre-eminence in London monumental work at the time there is a strong *prima facie* case for his authorship.)<sup>1</sup>

Maidstone Church and College. (Founded in 1395 by Archbishop Courtenay, who would probably seek advice from the consultant architects to his cathedral, as Yevele and Stephen Lote appear to have been.)

Southwark: St. Mary Overy Priory. Extensive repairs were done after a fire: altars were dedicated in 1390, and work continued into the reign of Henry IV (*V.C.H. Surrey*; Stow); the Prior of Southwark and Yevele were fellow guests of William of Wykeham on two occasions in 1393 (Wykeham's Household Roll, Winchester College).

## VIII. Works here represented for comparative purposes.

Higham Ferrers, Bedehouse. (Founded by Archbishop Chichele, 1423; Chichele at Canterbury Cathedral employed Thomas Mapilton, the King's Master Mason—C. E. Woodruff in *Arch. Cant.* xlv, 1933; Mapilton in 1418 had received as a legacy the 'patterns' belonging to Stephen Lote, who had been Yevele's partner and official successor—P.C.C., 40 Marche.)

Wardour Castle. (Begun c. 1393; John Lord Lovel, the builder, was on terms of friendship with William of Wykeham.)

Winchester College. (Begun on 26th March 1388; the Outer Gate built under a contract of 1st November 1394—A. F. Leach in *Encyclopaedia Britannica*, 13th ed., xxviii, 681; J. D. Le Couteur, *Ancient Glass in Winchester*, 1920, p. 77. William Wynford was the Master Mason.)

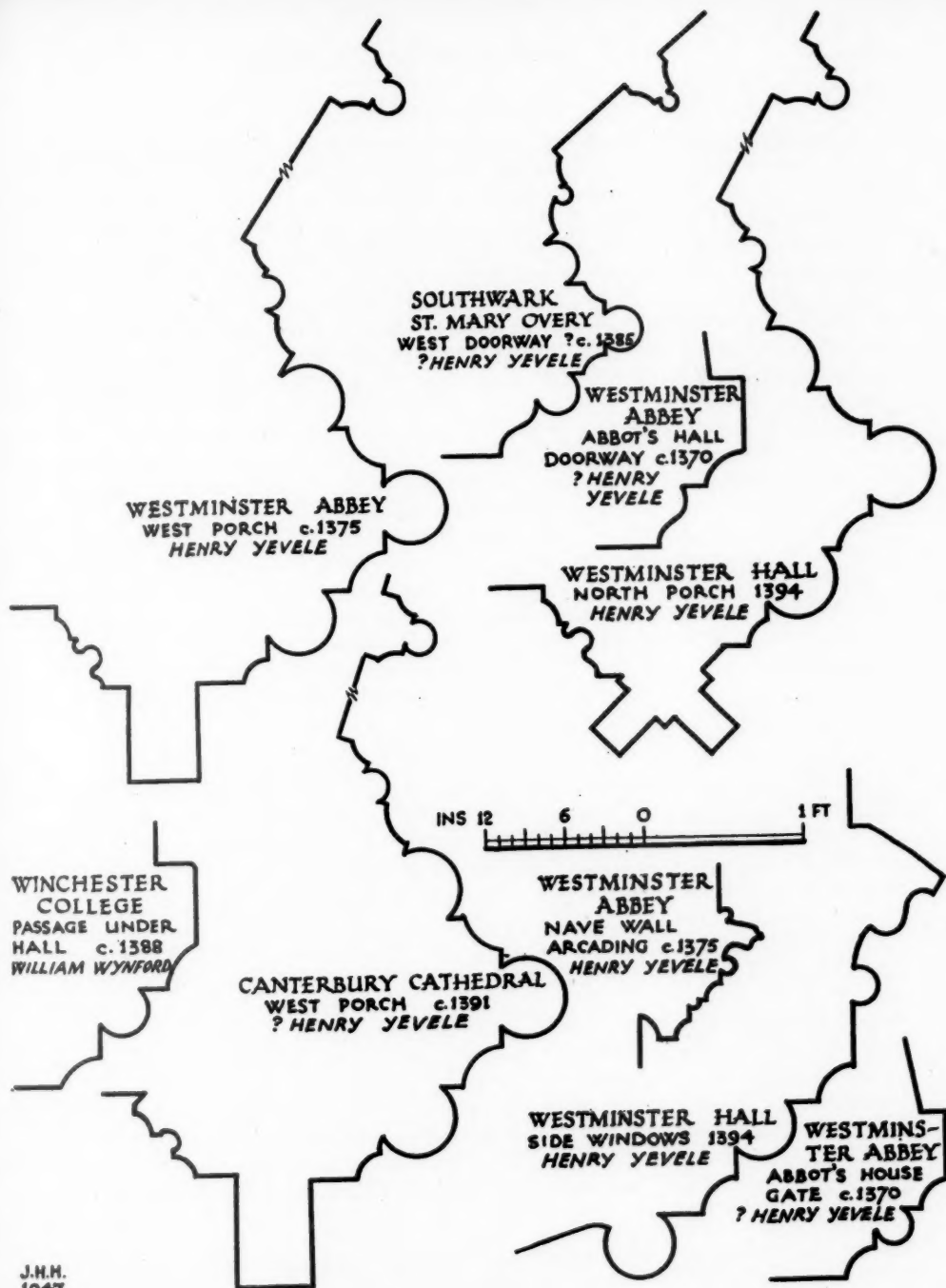
York Minster: Chancel aisle screens. (These were probably built by Yevele's assistant and successor at Westminster Abbey, William Colchester, who was sent to York as master mason by Henry IV in 1407, *Cal. Patent Rolls*, 1405-8, 383; the screens form a part of the buttressing of the piers of the tower, whose rebuilding was the object of Colchester's journey.)

London, Old St. Paul's: South (Chapter-House) Cloister, ? des. 1332 by William Ramsey (King's Master Mason 1336-49) (R. R. Sharpe: *Calendar of Letter-Book 'E'*, p. 263).

This last comparison is introduced to demonstrate the extent to which Yevele and his contemporaries rationalized and propagated inventions of the London 'school' dating from before the Pestilence. Some derivations are even more remote: the panel design IA.1 is clearly based on the panels of the tomb of William de Valence (died 1296) in Westminster Abbey.

gaged in regular supervision of the work is made highly probable by Mr. R. L. Rickard's discovery of an entry in the Bursar's Account Roll for 1388/9: *Custus Necessarij . . . Et in rewardis datis Dispensatori pro diversis victualibus per ipsum emptis Custode Magistro Nicolao Wykeham Magistro Hugoni Herlond et Willelmo Wynford diversis temporibus ad Collegium venientibus iiij.s.*

<sup>1</sup> It is interesting to recall the view of the late Canon Greenwell, written in 1885: 'The screen was no doubt designed by a great mediaeval architect, and the details of each of its parts were carried out, if by different hands, in a manner subordinate to the scope and feeling of the whole.' *Proc. Soc. Ant. Newcastle-on-Tyne*, 3 S., ix.



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FIG. 4.

## ACKNOWLEDGEMENTS

I here give grateful thanks for permissions granted and help generously given by the following: The Office of the Lord Great Chamberlain, the Ministry of Works, and Mr. G. H. Chettle, for Westminster Hall; the Dean and Chapter of Canterbury for Canterbury Cathedral; the Dean and Chapter of St. Paul's, Mr. W. Godfrey Allen, and Mr. Gerald Henderson for St. Paul's Cathedral; the Dean and Chapter of Westminster and Mr. Lawrence E. Tanner for Westminster Abbey; the Governors of the Charterhouse and the Hon. John Seely for the London Charterhouse; the Warden and Fellows of New College, Sir John Myres, and Mr. R. L. Rickard for New College, Oxford; the Warden and Fellows of Winchester College, Mr. T. D. Atkinson, and Mr. Herbert Chitty for Winchester College.

# A ROMANO-BRITISH POTTERY KILN AT SWANPOOL, NEAR LINCOLN

By GRAHAM WEBSTER, F.S.A., and NORMAN BOOTH

## INTRODUCTION

THE kiln was first brought to the notice of the Archaeological Research Committee by Mr. F. W. Brookes, who had observed wasters and kiln debris in the rabbit scrapes. The excavation was included in the Committee's first year's programme as it was felt that the pottery would provide a useful dating guide for the upper levels of the Roman city and at the same time give excellent training to the small but enthusiastic band of volunteers at that time being brought together.

Thanks are due primarily to Mr. Westmoreland for giving permission for the excavation on his farm. The work was carried out under the direction of Norman Booth and Miss Gleave with the active assistance of Misses Holgate, Montgomery, and Ashby, Dr. Barker of Ilkeston, and Messrs. Bingham, Blatherwick, McClosky, and Stubbs. Photographs were taken by Messrs. Harrop and Booth. Graham Webster undertook general supervision, measurements, plans, and drawing the pottery with the help of Norman Booth. We are grateful to Mr. M. R. Hull, F.S.A., and Mr. Philip Corder for reading the text and making valuable suggestions. All the pottery is now in the Lincoln Museum.

## THE SITE (fig. 1)

The kiln is situated in the eastern portion of field no. 831d 1/2,500 Ordnance Sheet, Lincs. LXX. 10 (1932 edition), and is  $1\frac{1}{2}$  miles in direct line south-west of the southernmost gate of the Roman city, approximately on the site of the present Stonebow. The subsoil in this area is river sand and gravel in which thin layers of blue alluvial clay occur at intervals. There are other sources of clay in the lias and oolitic beds on the escarpment  $1\frac{1}{2}$  miles to the east, across the river. The Romans used these beds at the Technical College, Lincoln,<sup>1</sup> and South Carlton kilns,<sup>2</sup> both operating in the second century and producing cream-coloured wares.

Mr. R. Blatherwick, of the Lincoln School of Art, has kindly fired a sample of blue clay found on the Hunt Lea housing estate, 800 yards due east of the Swanpool kiln, at a depth of 4 ft. It was fired at  $1,040^{\circ}$  C. in an oxidizing atmosphere to a good hard paste, a light brick-red in colour. This clay was considered quite suitable for pottery manufacture, but its low fusing-point would be liable to cause an undue amount of warping in the kiln. It was also thought that it would make a ferruginous slip, suitable on reduction for the dark chocolate or umber coating typical of this kiln.

<sup>1</sup> F. T. Baker, 'Roman Pottery Kiln at Lincoln', *Lincs. Magazine*, iii, no. 7.

<sup>2</sup> Graham Webster, 'A Roman Pottery at South Carlton, Lincs'. *Antiq. Journ.* xxiv.



The presence of Roman kilns to the north-east of this area has long been established<sup>1</sup> and some examples of their products have found their way into Lincoln Museum, including the fine grey storage jar with frilling under the rim (pl. xiv b).

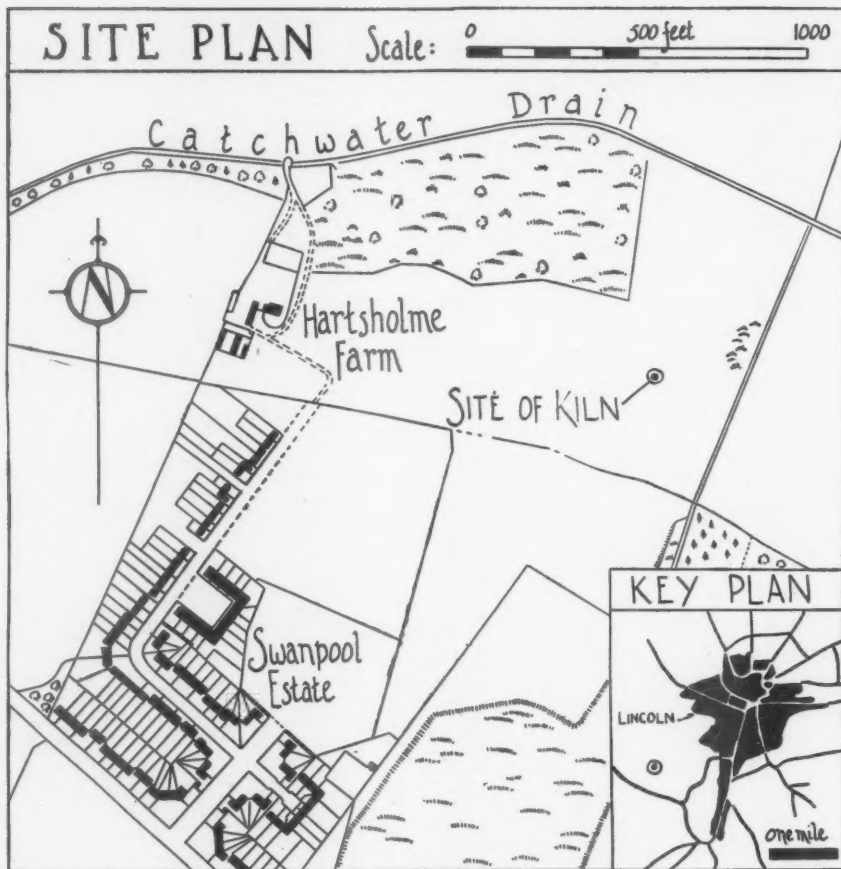


FIG. 1.

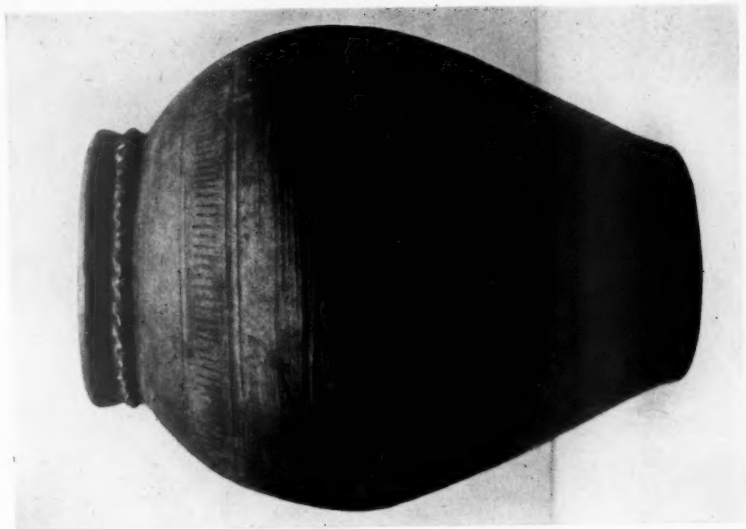
#### THE KILN (fig. 2 and pl. xiv a)

The kiln had been made by digging a hole in the sand and building the structure in clay. It was of circular up-draught type, similar to Grimes Type II,<sup>2</sup> with a central column divided horizontally by a flue at the base. Only the bottom of the structure remained, the upper part of the kiln having probably been ploughed

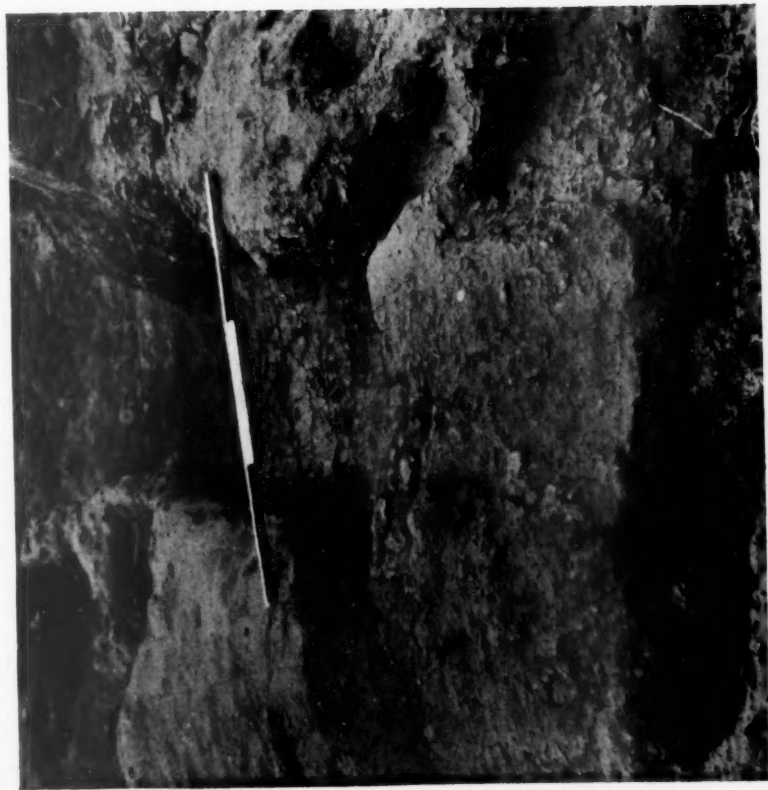
<sup>1</sup> F. T. Baker, *Roman Lincoln*, 1938, 24.

<sup>2</sup> W. F. Grimes, 'Holt, Denbighshire, The

Works-Depôt of the Twentieth Legion at Castle Lyons', *Y Cymmrodor*, xli, fig. 31.



*b.* Grey storage jar in Lincoln Museum



*a.* The Romano-British pottery kiln at Swanpool, near Lincoln. The central column of the kiln, looking down the flue towards the stoke-hole

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away. The diameter of the kiln was 4 ft. 3 in. and the central column conjectured to be 3 ft. 3 in. The flues had been reconstructed at least once, but appeared to follow the previous design. A few sherds were found in the clay between the two levels, similar in fabric to the other wasters but too indeterminate to assist in dating

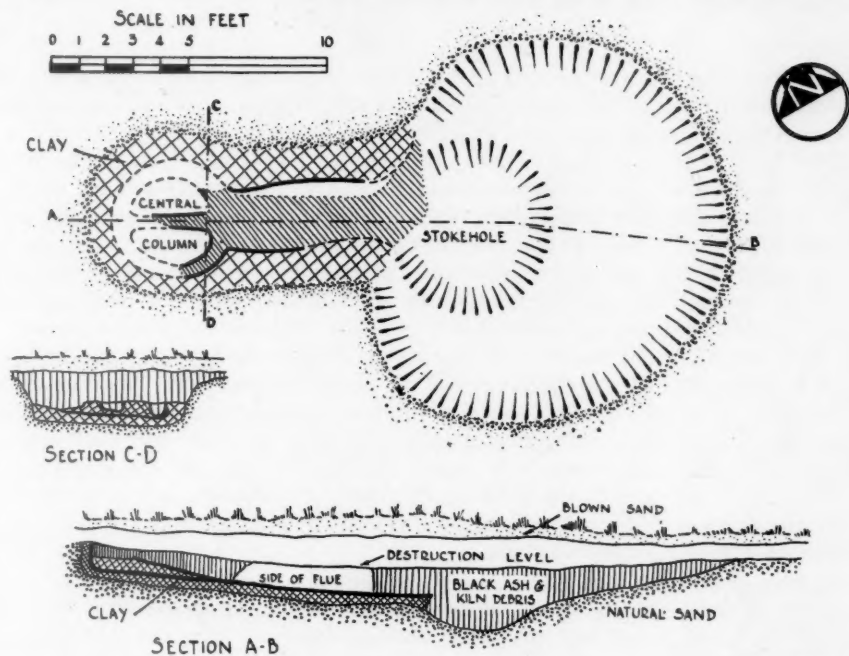


FIG. 2. Plan and section of the Romano-British Pottery kiln at Swanpool, near Lincoln

the reconstruction. The floor of the main flue had a total downward slope of 9 in. from the back of the kiln to the stoke-hole, a distance of 12 ft. The flues in the kiln were at most 5 in. in diameter and seemed to narrow towards the back.

#### THE POTTERY

All the vessels drawn and described were recovered from the kiln below destruction level and from the stoke-hole; the sherds from the humus and ground surface, which are in considerable quantity, have been completely ignored. It is difficult to assess the true characteristics of the finished products from a description of kiln wasters. Some of the latter belong to vessels fractured in their initial firing and most of them owing to their proximity to the flue and stoke-hole have been baked many times.

A striking characteristic of the Swanpool products is the variety of vessels; while the majority are bowls and jars there are a small number of mortars, flagons, and

plates. The technique also varies considerably from the so-called Castor ware to coarse gritty cooking-pots.

In the descriptions which follow, the colours of both core, as seen on fracture, and surface are given and details added of any slip, paint, or applied markings. The diameters are those of the outer edge of the rim.

### Mortars

Apart from one example (A 10) of the simple bead-and-flange type, which had a tendency to survive, all the Swanpool mortars fall roughly into two classes. There is the aggressive-looking type thrusting out a flange at an angle to the body, surmounted by a prominent bead (A 1-5) and a second type in which the bead and flange are in line (A 6-9). It has become increasingly evident that we can no longer expect the close dating of mortaria on typological grounds at one time anticipated.<sup>1</sup> Features appear and fade away at different periods and in different localities, and varying types were in use at the same time. Much greater knowledge is required before one can be reasonably certain about the rim and spout development, and this can only be obtained by a careful study of kiln products and their distribution.

A plain version of the second type was in use with hooked rims in the Antonine period, as demonstrated at Balmuildy<sup>2</sup> and the South Carlton kiln.<sup>3</sup> It is not known exactly when reeding was first placed on mortar rims, but this probably occurred during the third century and, once established, lasted well into the next century, although its occurrence seems to be more plentiful in the north than the south. The first type is common on the Wall<sup>4</sup> in third-century deposits, but is absent from the signal stations.<sup>5</sup> None of the Swanpool mortars had any trace of paint on them, a feature of late-fourth-century types.

- A 1. Diam. 9 in. Grey core and surface, black grits.
2. Diam. 10 in. Grey core and cream slip, large black grits (cf. *Crambeck*,<sup>6</sup> 118, pl. v).
3. Diam. 11 in. Grey core and a trace of cream slip, small black grits (*Margidunum*,<sup>7</sup> nos. 69 and 70).
4. Diam. 11 in. Grey core and surface, small black grits (cf. *Wroxeter*, i, no. 170; *Crambeck*,<sup>6</sup> 122).
5. Diam. 11 in. Grey core and cream surface, black grits (cf. *Margidunum*,<sup>7</sup> no. 63).
6. Diam. 9½ in. Grey core and cream slip, large black grits (cf. *Margidunum*,<sup>7</sup> no. 90).
7. Grey core and surface with notched decoration, no grits visible.
8. Diam. 13 in. Red core and surface, no grits (cf. *Margidunum*,<sup>7</sup> no. 96).
9. Diam. 9½ in. Red core and surface, small brown grits (cf. *Wroxeter*, i, no. 182 and 1923-7,<sup>8</sup> fig. 47, no. 13).
10. Diam. 12 in. Red core and surface, no grits visible.

<sup>1</sup> J. P. Bushe-Fox, *Excavations on the Site of the Roman Town at Wroxeter, Shropshire*, in 1912, 76.

<sup>2</sup> S. N. Miller, *The Roman Fort at Balmuildy on the Antonine Wall*, 1922, pl. XLII, 45-7.

<sup>3</sup> Graham Webster, *op. cit.*, fig. 6, 16; fig. 7, x and x.

<sup>4</sup> J. R. Gibson and F. G. Simpson, 'A Milecastle at Poltross Burn', *C. & W.A.A.S. n.s.* xi, 1911.

<sup>5</sup> M. R. Hull, 'The Pottery from the Roman

Signal Stations on the Yorkshire Coast', *Arch. Journ.* lxxxix.

<sup>6</sup> Philip Corder, *The Roman Pottery at Crambeck, Castle Howard*, 1928.

<sup>7</sup> F. Oswald, 'The Mortaria of Margidunum and their development from 50 to 400 A.D.', *Antiq. Journ.* xxiv.

<sup>8</sup> Donald Atkinson, *Report on Excavations at Wroxeter*, 1923-7, Birmingham Arch. Soc.



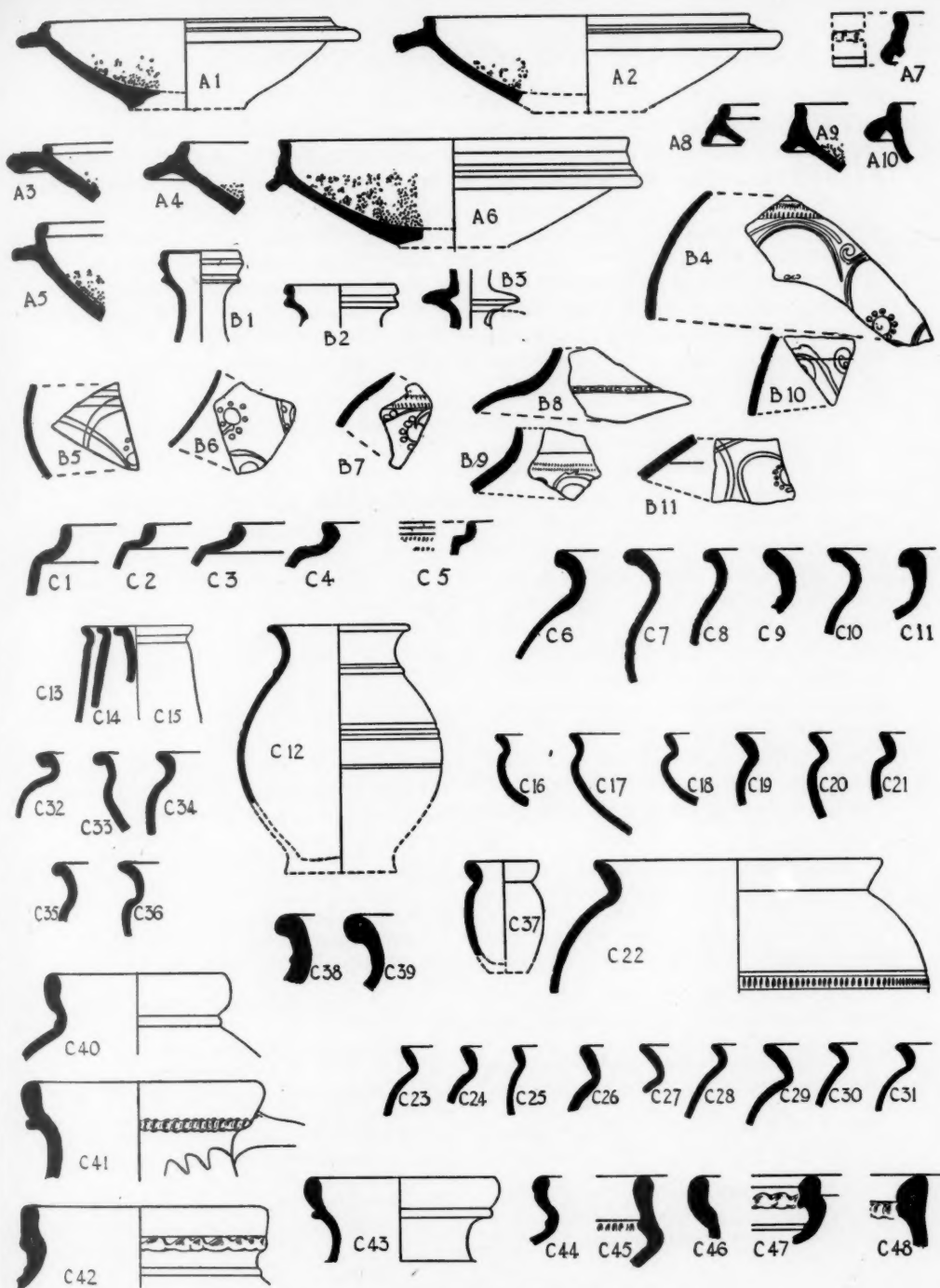


FIG. 3. Pottery from the kiln. Types A1-C48 ( $\frac{1}{2}$ )

*Flagons*

The necks of this vessel are closely allied to the Crambeck<sup>1</sup> and Throlam<sup>2</sup> types, but have simpler profiles which may represent an earlier stage of development. B 3 is a broken fragment of a ring-necked flagon which is a well-known late-third-century type. It appears at Langton Villa;<sup>3</sup> Segontium,<sup>4</sup> with late-third-century coins; Richborough;<sup>5</sup> Verulamium,<sup>6</sup> from a late-third-century pit; Lydney Park;<sup>7</sup> Hengistbury Head,<sup>8</sup> with a scroll-painted body; New Forest potteries;<sup>9</sup> on the 'Mithraeum' floor at Colchester<sup>10</sup> with a coin of Constantine and at Brancaster.<sup>11</sup> Although this type is earlier on the Continent, it does not appear in Britain before the late third century, and its absence from the Yorkshire<sup>12</sup> kilns and the signal stations<sup>13</sup> shows that, as far as the north is concerned, the type did not survive into the latter half of the fourth century.

B 1. Diam. 2 in. Light grey core and dark grey surface.

2. Diam. 3 in. Grey core and surface.

3. Grey core and surface, trace of a handle.

One of the most interesting types made at Swanpool was the painted flagon of which a few body fragments survived. The fabric of this vessel is a cream body with colour-coated surface and rouletted bands and thick white paint. The decoration takes the form of scrolls and dots, not far removed in style from the fine Rhenish beakers thought to have been made at Trier during the third century.<sup>14</sup> These vessels appear occasionally on British sites. Few painted flagons are recorded in this country, they seem entirely absent from the Yorkshire kilns,<sup>12</sup> but there is a remarkable specimen in the Yorkshire Museum<sup>15</sup> from the Filey Signal Station, where it was found in 1857.<sup>16</sup> In fabric this vessel closely resembles one of the Swanpool sherds (B 7).

A double-handled flagon is illustrated in Sir Cyril Fox's *Archaeology of the Cambridge Region* from Isleham Fen.<sup>17</sup> Another is recorded from Hengistbury Head,<sup>8</sup> having the scroll-work in dark paint and thought to be of New Forest manu-

<sup>1</sup> *Op. cit.*, pl. vii.

<sup>2</sup> Philip Corder, *The Roman Pottery at Throlam, Holme-on-Spalding Moor, East Yorkshire*, 1930, no. 71.

<sup>3</sup> Philip Corder and John L. Kirk, *A Roman Villa at Langton, near Malton, East Yorkshire*, 1932, fig. 26, no. 76.

<sup>4</sup> R. E. Mortimer Wheeler, 'Segontium and the Roman Occupation of Wales', *Y Cymmrodor*, xxxiii (1923), fig. 78, no. 49.

<sup>5</sup> J. P. Bushe-Fox, *Second Report on the Roman Fort at Richborough, Kent*, 1928, pl. xxxii, 164 and 165.

<sup>6</sup> R. E. M. Wheeler and T. V. Wheeler, *Verulamium, A Belgic and two Roman Cities*, 1936, fig. 38, no. 79.

<sup>7</sup> R. E. M. Wheeler and T. V. Wheeler, *Report on the Prehistoric, Roman and Post-Roman Site in Lydney Park, Gloucestershire*, 1932, fig. 27, no. 47.

<sup>8</sup> J. P. Bushe-Fox, *Excavations at Hengistbury Head in 1911-12*, pl. xxv, 7.

<sup>9</sup> Heywood Sumner, *Excavations on the New Forest Pottery Sites*, 1927, pl. xxxiv, 3.

<sup>10</sup> Information kindly supplied by Mr. M. R. Hull; cf. also *Colchester Mus. Rep.* 1937-44, pl. vi, 5.

<sup>11</sup> J. K. S. St. Joseph, *Antiq. Journ.* xvi, fig. 3, 63.

<sup>12</sup> Crambeck and Throlam, *op. cit.*

<sup>13</sup> M. R. Hull, *Arch. Journ.* lxxxix.

<sup>14</sup> F. Oelmann, *Die Keramik des Kastells Niederbieber*, Abb. 12 and p. 37.

<sup>15</sup> Dr. W. E. Collinge, 'Notes on some Roman Mask or Face Vases in the Yorkshire Museum', *Proc. Yorks. Phil. Soc.* 1936, pl. vii.

<sup>16</sup> *Trans. Scarborough Phil. Soc.* 1857, p. 20.

<sup>17</sup> Pl. xxiii. 4.

facture, although none is illustrated by Mr. Heywood Sumner. Thomas May shows one from Colchester<sup>1</sup> Museum in 'drab clay with light brown slip'. There are also fragments from Norton Disney,<sup>2</sup> the villa site near Lincoln, and from Kenchester,<sup>3</sup> which may belong to this type of vessel.

- B 4. Part of body, cream core and black surface with white paint.
- 5. Part of body, cream core and inner surface, chocolate slip on outer surface with white paint.
- 6. Part of body, cream core, brick-red surface on the inner side, and dark chocolate on the outer with white paint.
- 7. Part of body, cream core and red surface with white paint and rouletting.
- 8. Part of body, light grey core and dark brown slip.
- 9. Part of body, and neck, cream core and brown surface with white paint and rouletting.
- 10. Part of body, cream core and inner surface, chocolate slip on the outer with white paint.
- 11. Part of body, cream core and dark brown slip with white paint.

### Jars

C 1-5, with a shoulder ledge, may be a form of the 'Castor box' to which the lids G 4 and 5 belong. Unfortunately no other body or base pieces were recovered. This type of jar appears to have been in use in the third century, and a good example is illustrated from Verulamium,<sup>4</sup> two from Colchester,<sup>5</sup> and one from Brancaster,<sup>6</sup> dated 'provisionally to about the middle of the fourth century'. Others have been found in Lincoln on the Flaxengate site with a variety of 'Castor' products.<sup>7</sup> A coarse fragment of a similar jar is published from Brough<sup>8</sup> and another from Langton Villa,<sup>9</sup> described by Mr. Corder as 'an unusual lipless jar with an insloping rim, blue-grey, pale core'. The form seems entirely absent from both the Yorkshire and New Forest kilns. The Swanpool examples are all of 'Castor' fabric, and fuller discussion on the origin and development of this interesting vessel must await the much-needed investigation into that subject.

- C 1. Diam. 5 in. Cream core and chocolate slip with traces of rouletting.
- 2. Diam. 4 in. Biscuit core and light red slip.
- 3. Cream core and dark chocolate slip.
- 4. Cream core and dark chocolate slip.
- 5. Diam. 6 in. Cream core and light red slip with two lines of rouletting visible below the sharply cut shoulder.

C 6-12 are globular jars with plain recurved rims and decorated with cordons and grooves. They belong to a type which had a long life starting before the Roman occupation. First-century examples are pear-shaped;<sup>10</sup> the globular form

<sup>1</sup> T. May, *The Roman Pottery in Colchester Museum*, pl. xli, 137.

<sup>2</sup> Adrian Oswald, 'A Fortified Villa at Norton Disney', *Antiq. Journ.* xvii, nos. 108-10.

<sup>3</sup> G. H. Jack, *The Romano-British Town of Magna (Kenchester), Herefordshire*, 1916, pl. 42, no. 1.

<sup>4</sup> A. W. G. Lowther, 'Report on Excavations at Verulamium in 1934', *Antiq. Journ.* xvii, fig. 9, no. 9.

<sup>5</sup> M. R. Hull, *Colchester Mus. Rep.* 1928, pl. x, 203, 6304.

<sup>6</sup> *Op. cit.*, fig. 3, 51.

<sup>7</sup> Publication forthcoming.

<sup>8</sup> Philip Corder and Rev. T. Romans, *Excavations at the Roman Town at Brough, East Yorkshire*, 1936, no. 157.

<sup>9</sup> *Op. cit.*, no. 95.

<sup>10</sup> Cf. F. Oswald, 'The Pottery of a Claudian Well at Margidunum', *J.R.S.* xiii, no. 13, pl. xi.

tends to appear in the second century.<sup>1</sup> There is a very interesting vessel from Colchester<sup>2</sup> with scored scrolls between wavy lines and a notched band, similar to C 22. By the late fourth century these jars seem to have been replaced by the heavy Huntcliff ware,<sup>3</sup> but there are a few rims from Throlam<sup>4</sup> reminiscent of the earlier vessels. Examples of late-third-century forms from Margidunum<sup>5</sup> and Norton Disney<sup>6</sup> strongly resemble the Swanpool profiles.

None of the rim fragments show any decoration other than cordons and grooves, but body pieces have the looped line and combing. This latter form of embellishment seems common to most periods.<sup>7</sup> In the Brecon report, where it is illustrated, it is said to belong to a native Gallo-Belgic tradition. While this may be true, the further statement that it does not outlast the Antonine period needs reconsideration.<sup>8</sup> Other examples occur at Caerleon,<sup>9</sup> Richborough,<sup>10</sup> Margidunum,<sup>11</sup> the signal stations,<sup>12</sup> and Colchester.<sup>13</sup> The extreme range of period and locality obviously make this feature unsuitable for dating purposes.

Horizontal rilling, which appears on C 7, 8, and 11, is also a pre-Roman feature<sup>14</sup> and in the first century took the form of very fine lines.<sup>15</sup> After an apparent gap it seems to become popular again in the fourth century, when it occurs at Richborough<sup>16</sup> and Margidunum.<sup>17</sup>

C 6. Diam. 5 in. Red core and brown surface.

7. Diam. 6 in. Light grey gritty core and surface with horizontal rilling.

8. Diam. 5 in. Red gritty core and cream slip with horizontal rilling.

9. Diam. 5 in. Grey core and surface with cordon.

10. Diam. 6 in. Red core and grey surface.

11. Diam. 5 in. Red gritty core and cream slip with horizontal rilling.

12. Diam. 3½ in. Grey core and traces of brown slip (?) with cordons and grooves.

C 13-15. Jars with long sloping neck and bulbous body are survivals of a well-known 'Castor' type which was probably copied from the vessels which appear to have been imported from the Rhine area during the second and third centuries,<sup>18</sup> but insufficient evidence is at present available for further comment. Unfortunately only neck pieces were recovered, apart from a body fragment (Misc. 6) which is comparable to beakers from Margidunum,<sup>19</sup> Crambeck,<sup>20</sup> and Throlam.<sup>21</sup>

<sup>1</sup> Sir G. Macdonald and A. O. Curle, 'The Roman Fort at Mumrills', *P.S.A. Scot.* lxiii, fig. 97; also *Verulamium*, fig. 35, no. 63.

<sup>2</sup> *Colchester Mus. Rep.* 1932, pl. vii, 3.

<sup>3</sup> *Arch. Journ.* lxxxix.

<sup>4</sup> *Op. cit.*, nos. 95-8.

<sup>5</sup> F. Oswald, 'Margidunum', *J.R.S.* xxxi, fig. 15, no. 21, and *J.R.S.* xvi, pl. v, 1 and 5.

<sup>6</sup> *Op. cit.*, no. 74.

<sup>7</sup> Cf. F. Oswald, 'The Pottery from a Third-Century Well at Margidunum', *J.R.S.* xvi, pl. v, 2 and 3.

<sup>8</sup> R. E. M. Wheeler, 'The Roman Fort near Brecon', *Y Cymmrodor*, xxxvii, 232 and fig. 104.

<sup>9</sup> V. E. Nash-Williams, 'Report on the Excavations carried out in the Prysg Field 1927-9; Part III, The Finds of Pottery', *Arch. Camb.* 1932, 35,

81, 386, 444.

<sup>10</sup> J. P. Bushe-Fox, *Richborough II*, 158.

<sup>11</sup> *J.R.S.* xxxi, fig. 15, no. 19.

<sup>12</sup> *Op. cit.*, pl. 1, 3.

<sup>13</sup> *Colchester Mus. Rep.* 1932, pl. ix, 3.

<sup>14</sup> Cf. *Hengistbury Head*, pl. xxvi, 8-11.

<sup>15</sup> Cf. *Brough*, 1936, no. 25.

<sup>16</sup> J. P. Bushe-Fox, *Richborough III*, 1932, nos. 336-8.

<sup>17</sup> *J.R.S.* xxxi, fig. 15, nos. 17 and 24.

<sup>18</sup> *Niederbieber*, Taf. II, 33a.

<sup>19</sup> *J.R.S.* xxxi, fig. 16, no. 10.

<sup>20</sup> Philip Corder, 'A Pair of Fourth-century Romano-British Pottery Kilns, near Crambeck', *Antiq. Journ.* xvii, fig. 4, no. 12. Also *Crambeck*, 93 and 190.

<sup>21</sup> *Op. cit.*, no. 106.

The type seems more popular with the New Forest potters<sup>1</sup> who made it in a variety of forms. Other examples are noted from Lydney Park;<sup>2</sup> Richborough,<sup>3</sup> with a hunting-scene *en barbotine*; Verulamium,<sup>4</sup> with scroll-work, and Wroxeter.<sup>5</sup>

C 13. Diam. 3 in. Cream core and light brown slip.

14. Diam. 3 in. Cream core and dark brown slip.

15. Diam. 4 in. Red core and dark brown slip.

C 16-31. Small jars with everted rims fall into two main types, those with the diameter of the mouth greater than that of the body and those where it is much less. The full shapes of these two types are quite different, although the actual rim sections are identical. These vessels, which are not very common elsewhere, were made in quantity at Swanpool. They occur in both forms at Crambeck<sup>6</sup> and Throlam,<sup>7</sup> but with the addition of grooves and rouletting. New Forest<sup>8</sup> examples seem to be confined to Ashley Rails and Crock Hill. There are bowls of a similar type from Hengistbury Head<sup>9</sup> and Lockleys, Welwyn,<sup>10</sup> and exciting painted versions occur at Malton.<sup>11</sup>

Earlier forms of this type are illustrated from Wroxeter,<sup>12</sup> dated A.D. 80-120, in pinkish clay, burnished on the outside; Holt<sup>13</sup> in fine red ware with rouletting; Antonine examples from Balmildy<sup>14</sup> in grey-to-black fumed ware; and from the South Carlton kiln.<sup>15</sup> It will be seen from a survey of these few examples that while the profile varies but little during the occupation, there are considerable differences in fabric.

C 16. Diam. 4 in. Grey core and surface with traces of burnishing.

17. Diam. 6 in. Grey core and surface.

18. Diam. 4 in. Biscuit core and inner surface, grey outer surface.

19. Diam. 5 in. Grey core and surface.

20. Grey core and brown sandy surface.

21. Diam. 7 in. Light grey core and surface.

22. Diam. 7 in. Grey core and surface with a band of shallow notching.

23. Diam. 5 in. Grey core and brown surface.

24. Diam. 5 in. Grey core and surface.

25. Diam. 3½ in. Grey core and surface.

26. Diam. 6 in. Light grey core and silver grey surface.

27. Diam. 5 in. Dark grey core and surface.

28. Diam. 5 in. Light grey core and surface.

29. Diam. 6 in. Grey core and traces of cream slip.

30. Diam. 4 in. Grey body and surface.

31. Diam. 4 in. Light grey core and surface.

<sup>1</sup> *Op. cit.*, pl. III, 1, 3, 4, 6, 9; pl. XXXV, 1; pl. XXXVI.

<sup>2</sup> *Op. cit.*, fig. 27, nos. 60 and 61.

<sup>3</sup> *Richborough II*, 185.

<sup>4</sup> A. W. G. Lowther, *op. cit.*, fig. 9, no. 8.

<sup>5</sup> J. P. Bushe-Fox, *Second Report on the Excavations on the Site of the Roman Town at Wroxeter, Shropshire*, 1913, 69.

<sup>6</sup> *Crambeck*, no. 34.

<sup>7</sup> *Op. cit.*, nos. 47-54.

<sup>8</sup> *Op. cit.*, pl. XXXI, 29; pl. XXXIII, 30-2.

<sup>9</sup> *Op. cit.*, pl. XXVIII, 31.

<sup>10</sup> J. B. Ward Perkins, *Antiq. Journ.* xviii, fig. 13, no. 6.

<sup>11</sup> Philip Corder, *The Defences of the Roman Fort at Malton*, fig. 14, no. 10; fig. 21, no. 5.

<sup>12</sup> *Wroxeter II*, no. 62.

<sup>13</sup> *Op. cit.*, no. 210.

<sup>14</sup> *Op. cit.*, pl. XLIV, 5; pl. XLV, 7-9, 21-3.

<sup>15</sup> *Op. cit.*, fig. 8, no. 13.



C 32-5. Small roll-rim jars, which are probably variations on the everted rim type, are similar to the Crambeck examples.<sup>1</sup>

C 32. Diam. 6 in. Grey core and surface.

33. Diam. 7 in. Light grey core and silver-grey surface.

34. Diam. 6 in. Light grey core and surface.

35. Light grey core and surface.

C 36. A small wide-mouth bowl with an exaggerated rim and shoulder carination is the only example of a type fairly common at Crambeck.<sup>2</sup>

C 36. Diam. 6 in. Grey core and surface.

C 37. A miniature jar with a heavy everted rim may have been used for oil, ointment, or even small votive offerings, such as those from the Triangular Temple at Verulamium.<sup>3</sup> Small pots of this kind are widespread throughout the whole period, and it is doubtful if they have much useful chronological significance. A similar example occurs at Richborough.<sup>4</sup>

C 37. Diam. 2 in. Grey core surface, much warped in firing.

C 38, 39. Heavy roll-rim jars with cordoned decoration may be storage jars with counter-sunk handles like those at Throlam,<sup>5</sup> or without handles, such as that occurring at Margidunum.<sup>6</sup>

C 38. Diam. 5 in. Light grey core and surface with slight burnishing.

39. Diam. 6 in. Gritty red core and biscuit surface.

### *Large jars*

These vessels have characteristic frilled and notched decoration below the rim. Apart from the many examples of tazzas, frilling is seen on two bowls from the New Forest,<sup>7</sup> a fine double-handled flagon from Caerleon,<sup>8</sup> two vessels from Holt,<sup>9</sup> a double-handled jar from York,<sup>10</sup> another from Carlisle,<sup>11</sup> and on the group of three-handled face-masked cinerary-urns from Colchester graves.<sup>12</sup> These examples give some indication of the use of frilling on many types of vessel and at varying periods.

On the other hand, notching seems to be a later feature. It is noted at Brecon<sup>13</sup> that it began to replace frilling on tazzas about the middle of the second century. Examples appear on a fine jar recovered from the third-century well at Margidunum;<sup>14</sup> on an interesting fragment of a jar from Crambeck<sup>15</sup> and two similar pieces from Throlam;<sup>16</sup> a single example occurs at Langton Villa<sup>17</sup> and another from

<sup>1</sup> *Op. cit.*, nos. 31, 35.

<sup>2</sup> *Op. cit.*, nos. 143-6.

<sup>3</sup> *Op. cit.*, pl. LIX.

<sup>4</sup> *Richborough III*, no. 323.

<sup>5</sup> *Op. cit.*, fig. 14.

<sup>6</sup> *J.R.S.* xvi, 4.

<sup>7</sup> *Op. cit.*, pl. xi, 8 and 9.

<sup>8</sup> *Op. cit.*, no. 118.

<sup>9</sup> *Op. cit.*, fig. 64, no. 73; fig. 73, no. 217.

<sup>10</sup> T. May, *The Roman Pottery in the York Museum*, pl. LXXI a, 7.

<sup>11</sup> T. May and Linnaeus Hope, *Catalogue of the Roman Pottery in the Museum, Tullie House, Carlisle*, pl. xiv, 125.

<sup>12</sup> T. May, *The Roman Pottery in the Colchester Museum*, pl. LI A.

<sup>13</sup> *Op. cit.*, p. 226.

<sup>14</sup> *J.R.S.* xvi, pl. v, 2.

<sup>15</sup> *Op. cit.*, pl. vii, 191.

<sup>16</sup> *Op. cit.*, fig. 15, nos. 91 and 92.

<sup>17</sup> *Op. cit.*, fig. 26, no. 74.



the signal stations<sup>1</sup> of unusual rim section. A comparable form of decoration is represented at Niederbieber on flagons.<sup>2</sup>

- C 40. Diam. 4½ in. Dark grey core and surface.  
 41. Diam. 6 in. Light grey core, trace of cream slip, frill and wavy line.  
 42. Diam. 6½ in. Dark grey core and surface, frill.  
 43. Diam. 2 in. Light grey core and dark grey surface.  
 44. Diam. 6 in. Grey core and cream slip.  
 45. Diam. 8 in. Dark grey core and light grey surface, notched decoration.  
 46. Diam. 7 in. Light grey core and cream slip.  
 47. Diam. 8 in. Light red core and surface, frill.  
 48. Grey core and surface, frill.

### Bowls

Straight-sided flanged bowls fall into two groups, a black colour-coated ware with a well-moulded, sharp-edged profile (D 1-6), and a coarse ware with a prominent bead and round-ended flange (D 7-13). Two similar types are recorded at Crambeck,<sup>3</sup> a coarse grey and the normal product, a black burnished ware; at Throlam<sup>4</sup> only one example of the coarse, clumsy type was noted, but many of the first type.

These straight-sided bowls had a long life, beginning early in the second century.<sup>5</sup> A late-third-century example is published from the Verulamium theatre<sup>6</sup> and five from Lockleys, Welwyn,<sup>7</sup> belonging to a 'group falling somewhere between the dates A.D. 300 and 340'. In the fourth century they become very popular, and it was calculated that they formed 47 per cent. of the total output at Crambeck.<sup>8</sup> The colour-coated technique at Swanpool is more akin to the 'Castor' fabric than the burnished finish of the Crambeck types, and a further significant difference is the complete absence of a wavy line decoration, external or internal, which appears to be a feature of the later bowls.<sup>9</sup>

- D 1. Diam. 7 in. Cream core and black slip.  
 2. Diam. 4 in. Cream core and black slip.  
 3. Diam. 6 in. Cream core and light chocolate surface.  
 4. Diam. 6 in. White core and black surface.  
 5. Diam. 6 in. Cream core and dark chocolate slip.  
 6. Diam. 7 in. Cream core and black surface.  
 7. Diam. 7 in. Light grey core and dark grey surface.  
 8. Diam. 4 in. Light grey core and surface.  
 9. Diam. 8 in. Coarse grey, gritty ware burnt black.  
 10. Diam. 9 in. Overburnt grey.  
 11. Diam. 8 in. Light grey core and surface.  
 12. Diam. 8 in. Light grey core and dark grey surface.

<sup>1</sup> *Op. cit.*, pl. 1, 3.

<sup>2</sup> *Op. cit.*, Abb. 42 and 41, fig. 1.

<sup>3</sup> *Op. cit.*, nos. 47-9, and 1-16.

<sup>4</sup> *Op. cit.*, no. 109 and fig. 10.

<sup>5</sup> *Colchester Mus. Rep.* 1928, p. 36 and pl. ix, 7198.

<sup>6</sup> Miss K. M. Kenyon, 'The Roman Theatre at Verulamium, St. Albans', *Archaeologia*, lxxiv, fig. 10, no. 16.

<sup>7</sup> *Op. cit.*, fig. 9, 8-12.

<sup>8</sup> *Op. cit.*, p. 25.

<sup>9</sup> *Ibid.*, nos. 1 and 2.

D 13-23. Incurved bowls with a prominent bead rim which have, in most cases, frilled decoration under the flange, made either with the fingers or by cutting (D 17). This type of vessel occurs at the New Forest kilns<sup>1</sup> with a similar kind of decoration, but the rim sections are more grotesque and lack the predominant bead. The type does not seem to have been made at the Yorkshire kilns,<sup>2</sup> but early native bowls with similar characteristics were noted at Brough.<sup>3</sup> There are also late-fourth-century mortaria from the signal stations<sup>4</sup> displaying some of the traits of this type reminiscent of the New Forest examples. The nearest parallels are from Margidunum<sup>5</sup> and Norton Disney,<sup>6</sup> and it is not beyond the bounds of possibility that these bowls were made at Swanpool.

- D 13. Diam. 6½ in. Light red core and biscuit slip.
- 14. Diam. 13 in. Grey core and surface.
- 15. Diam. 7 in. Light red core and surface with notched decoration under the flange.
- 16. Diam. 7 in. Light red core and surface with notched decoration under the flange.
- 17. Diam. 12 in. Light red core and surface with traces of decoration under the flange.
- 18. Diam. 4½ in. Light grey core and surface, burnished.
- 19. Diam. 8 in. Cream core and surface.
- 20. Diam. 12 in. Light grey core and surface.
- 21. Diam. 9 in. Light grey core and surface.
- 22. Diam. 9 in. Cream core and light brown surface.
- 23. Diam. 7 in. Red core with grey inner core, black surface with a trace of burnishing.

D 24-32. Shallow bowls with hooked rims, painted on the inner surface, may have descended from the Samian form Drag. 36, although early native bowls of a similar shape occur at Brough.<sup>7</sup> It may be that the South Gaulish potters used the native type, as there appears to be no classical predecessor.<sup>8</sup> The New Forest bowls<sup>9</sup> of the same type have considerable differences in rim shape and decoration. The latter is confined to the rim and takes the form of stamped rosettes, apart from one example<sup>10</sup> which bears a close resemblance to two of the Swanpool bowls. These are painted with some exuberance over the surface of the bowl with lines and dots, comparing unfavourably with the restraint of their fellow craftsmen in the south. Examples of this bowl are rare in the north; two sherds from Crambeck<sup>11</sup> are a poor version of the type. Finer specimens occur at Richborough,<sup>12</sup> Lydney Park,<sup>13</sup> and Lockleys, Welwyn.<sup>14</sup>

- D 24. Diam. 12 in. Light grey core and black surface with white paint.
- 25. Diam. 11 in. Dark grey core and surface with thick white-painted scrolls and dots.
- 26. Part of a base, red core and traces of brown surface with white paint.

<sup>1</sup> *Op. cit.*, pl. xi, 6, 8-12; pl. xviii, 11-16; pl. xxii, 10-15, 17.

<sup>2</sup> Crambeck and Throlam, *op. cit.*

<sup>3</sup> *Op. cit.* 1936, fig. 10, no. 3; fig. 12, no. 61.

<sup>4</sup> *Op. cit.*, fig. 8, nos. 1-4.

<sup>5</sup> *J.R.S.* xxxi, *op. cit.*, fig. 15, nos. 3 and 29; fig. 16, nos. 7 and 9.

<sup>6</sup> *Op. cit.*, nos. 82, 87, and 98.

<sup>7</sup> *Op. cit.* 1936, fig. 10, no. 1; fig. 12, no. 66.

<sup>8</sup> F. Oswald and T. Davies Pryce, *An Introduction to the Study of Terra Sigillata*, 192.

<sup>9</sup> *Op. cit.*, pl. iv, 4; pl. vi, 1 and 2; pl. vii, 1-4; pl. viii, 6-8.

<sup>10</sup> *Op. cit.*, pl. viii, 8, resembling D 24 and 25.

<sup>11</sup> *Op. cit.*, pl. iii, 78 and 79.

<sup>12</sup> *Richborough II*, nos. 175 and 176.

<sup>13</sup> *Op. cit.*, fig. 26, no. 27.

<sup>14</sup> *Op. cit.*, fig. 11, no. 30.

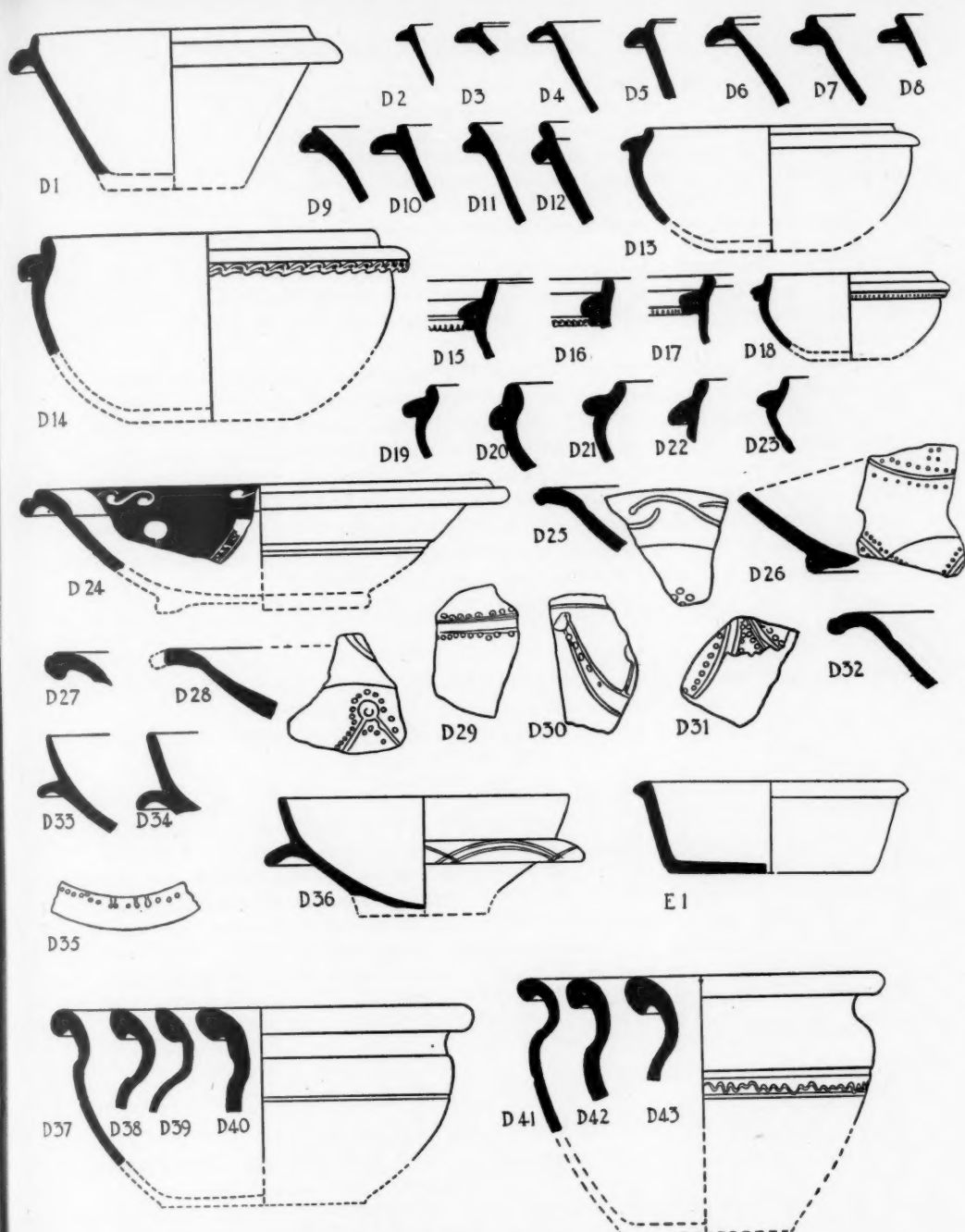


FIG. 4. Pottery from the kiln. Types D1-D43 (±)

27. Diam. 12 in. Cream core and black surface.
28. Light red core and surface with white paint.
29. Part of body, cream core and black surface with white paint.
30. Part of body, dark grey core and surface with white paint.
31. Part of body, cream core, outer surface red-brown slip, inner surface chocolate slip with white paint on a lighter brown base.
32. Diam. 12 in. Cream core and black surface.

D 33-6. Hemispherical bowls with a centre flange, have four main characteristics: (1) a plain rim; (2) painting with dots and curved lines on the flange only; (3) the body of the vessel increases in thickness below the flange; (4) a biscuit or white slip.

This vessel, which is an imitation of the Samian form Drag. 38, occurs widely in the third and fourth centuries. The Swanpool features are not found on the Crambeck<sup>1</sup> types, but one vessel from the signal stations<sup>2</sup> is a very close parallel and stands out from its fellows to such an extent that Mr. Hull considered it to be a New Forest intrusion. The New Forest bowls<sup>3</sup> are certainly nearer in profile, but do not appear to have the painted flange. Similar plain bowls are noted from the upper levels of Margidunum,<sup>4</sup> and both a plain and a painted flange occur at Segontium<sup>5</sup> in a fourth-century floor. Langton Villa<sup>6</sup> produced an interesting variety, but none of them has the Swanpool characteristics.

- D 33. Overburnt to a light brown core and surface with a single white painted line on the flange.
34. Cream core and white slip.
35. Flange only, red core and biscuit slip with white paint in the form of dots. It may be that the body was painted and the paint ran on to the flange.
36. Diam. 7½ in. Red core and biscuit slip with white-painted, double-curved lines on the flange.

D 37-43. Large wide-mouthed bowls with a heavy roll-rim and a diameter at the mouth exceeding that of the body seem to be a northern type, appearing in great variety at Crambeck<sup>7</sup> and Throlam,<sup>8</sup> while absent from the New Forest kilns.<sup>9</sup> The Swanpool examples differ from those referred to in having a short neck between the rim and the body. This junction is marked in some cases by a distinct carination. No other marks were noticed on the surface of the body apart from grooves, with the exception of D 37 which has a single wavy line. A similar vessel without the heavy roll-rim occurred at Wroxeter<sup>10</sup> and another of better shape from the Colchester Walled Cemetery,<sup>11</sup> said by Mr. Hull to be late third or first half of the fourth century. The early form is well illustrated from Gloucester.<sup>12</sup>

<sup>1</sup> *Op. cit.*, pl. I, 17-23; pl. II, 24-9.

<sup>2</sup> *Op. cit.*, fig. 3, no. 4.

<sup>3</sup> *Op. cit.*, pl. VII, 5-10; pl. XXI, 19-22; pl. XXIV, 2; pl. XXXII, 17-19; pl. XXXIII, 28.

<sup>4</sup> *J.R.S.* xxxi, *op. cit.*, fig. 15, no. 11; fig. 16, no. 22.

<sup>5</sup> *Op. cit.*, fig. 77, nos. 39 and 40.

<sup>6</sup> *Op. cit.*, fig. 25, nos. 56-68.

<sup>7</sup> *Op. cit.*, pl. VI.

<sup>8</sup> *Op. cit.*, fig. 11.

<sup>9</sup> *Op. cit.*

<sup>10</sup> *Wroxeter III*, no. 78.

<sup>11</sup> A. F. Hall, 'A Roman Walled Cemetery at Colchester', *Arch. Journ.* ci, fig. 10, no. 3.

<sup>12</sup> Charles Green, 'Glevum and the Second Legion', *J.R.S.* xxxiii, nos. 36-9.

- D 37. Diam. 5½ in. Light grey core and surface.  
 38. Grey core and surface.  
 39. Light red core and surface.  
 40. Dark grey core and surface.  
 41. Diam. 5 in. Dark grey core and surface, burnished on the shoulder and decorated with a wavy line and grooves.  
 42. Diam. 13 in. Light red core and surface.  
 43. Diam. 18 in. Light grey core and light red surface.

### Plates

E 1-13. Plates or shallow dishes consist of three types: (a) colour-coated with a plain rim (E 2-7); (b) coarse grey ware with a bead rim (E 1, 8-11); (c) colour-coated with painting (E 12 and 13). Both the plain types occur at Crambeck,<sup>1</sup> but the beaded version has an external groove and all the examples are straight-sided, whereas the Swanpool type (a) has a pronounced inward curvature of the wall of the dish. Many examples of both these types could be quoted as they are very common at all periods, and their shape appears to offer little scope for dating purposes, although the fabrics may be of some assistance in this direction when more is known of their manufacture. Two dishes occur at Margidunum<sup>2</sup> in 'pale buff with umber coating', so close in description and profile that it seems probable that they were made at Swanpool.

Of the two dishes with painting, the depth of only one is known (E 13). A similar dish to E 13 was found at Segontium<sup>3</sup> in the upper levels, but it is of finer quality and much nearer in profile to its prototype, Drag. 31. E 12 is a peculiar fragment probably belonging to the group of shallow dishes with rim and internal painting from Crambeck<sup>4</sup> and the signal stations.<sup>5</sup>

- E 1. Diam. 6 in. Light red core and grey surface.  
 2. Diam. 7 in. Biscuit core and chocolate slip.  
 3. Diam. 6 in. Cream core and dark brown slip.  
 4. Diam. 8 in. Cream core and dark brown slip.  
 5. Diam. 7 in. Cream core and dark brown slip.  
 6. Diam. 7 in. Light grey core and dark grey surface, shape distorted in firing.  
 7. Diam. 5 in. Light red core and surface.  
 8. Diam. 8 in. Grey core and surface.  
 9. Diam. 7 in. Grey core and surface.  
 10. Diam. 6 in. Very coarse grey core and surface.  
 11. Diam. 7 in. Coarse grey core and surface.  
 12. Diam. 14 in. Dark red core, red outer surface and black inner surface with white paint on top of the rim and on the internal surface.  
 13. Diam. 12 in. Cream core and brown surface with white paint in dots and scrolls on the outer surface.

### Large jars

F 1 and 2. Large roll-rim jars with countersunk handles are typified in two examples which are decorated with grooves, wavy lines, and cross-hatching. The

<sup>1</sup> *Op. cit.*, nos. 50-3.

<sup>2</sup> *J.R.S.* xxxi, fig. 15, nos. 26 and 27.

<sup>3</sup> *Op. cit.*, fig. 78, no. 52.

<sup>4</sup> *Op. cit.*, nos. 60-2 and 64-75.

<sup>5</sup> *Op. cit.*, type 8, fig. 6.



handles have been formed by pushing out the clay from the inside of the jar and placing a rough patch on the hole thus made. This type of vessel is common on northern sites and may be compared with the three jars recovered from the bottom of a well at Langton Villa,<sup>1</sup> with a coin of Constantine (A.D. 335-7) in mint condition. They are also plentiful at Crambeck<sup>2</sup> and Throlam,<sup>3</sup> while other examples are

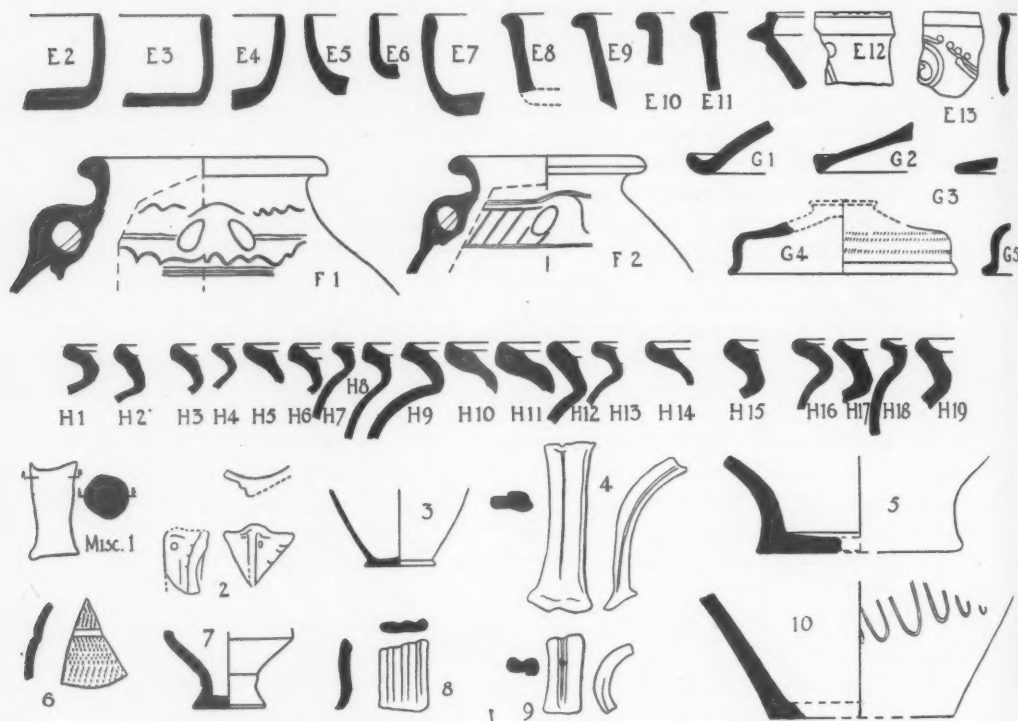


FIG. 5. Pottery from the kiln. Types E 2-Misc. 10 ( $\frac{1}{2}$ )

noted at Margidunum;<sup>4</sup> Little London kilns,<sup>5</sup> where they were thought to have been made c. A.D. 120-50; and at the signal stations.<sup>6</sup> Countersunk handles appear to be a northern feature; in the south, handles project from the body,<sup>7</sup> while the jar is of simpler profile and has a wider mouth,<sup>7</sup> in the fashion of the earlier 'honey-pot'.<sup>8</sup>

F 1. Diam.  $4\frac{3}{4}$  in. Light red core and grey surface with grooves and hatching.

2. Diam. 6 in. Light grey core and surface with grooves and wavy lines.

<sup>1</sup> *Op. cit.*, fig. 15.

<sup>2</sup> *Op. cit.*, pl. iv.

*Little London, Torksey, Lincs.*, 1937, pl. II, 25b.

<sup>3</sup> *Op. cit.*, fig. 14, nos. 72 and 73; fig. 15, nos. 89 and 90.

<sup>6</sup> *Op. cit.*, pl. II, 1, 2, 4.

<sup>4</sup> *J.R.S.* xxxi, fig. 15, no. 19.

<sup>7</sup> Cf. Heywood Sumner, *op. cit.*, pl. XXI, 1 and Hengistbury Head, *op. cit.*, pl. XXVII, 15.

<sup>5</sup> Adrian Oswald, *The Roman Pottery Kilns at*

<sup>8</sup> *Holt*, nos. 69 and 72; *Wroxeter II*, no. 48.



*Lids*

G 1-5. Lids fall into two distinct types: (a) coarse ware probably intended to fit large storage-jars; a group of similar lids is illustrated from Holt,<sup>1</sup> and it seems doubtful if the profile has any chronological significance (G 1 and 2). (b) A development of the 'Castor' lid, so beautifully illustrated by Artis in his *Durobrivae of Antoninus* (1828);<sup>2</sup> these Swanpool examples are probably intended to fit over the jars C 1-5. Specimens of the early form are also published from Richborough,<sup>3</sup> from the top soil; York;<sup>4</sup> Norton Disney;<sup>5</sup> Verulamium (Insula XII),<sup>6</sup> with a coin, 'probably a Tetrici'; Wroxeter;<sup>7</sup> and the smoother profile occurs at Margidunum,<sup>8</sup> probably a product of this kiln; and Colchester.<sup>9</sup>

The fragment G 3 belongs to neither of these types, and it cannot be fitted satisfactorily on to any of the jars found.

- G 1. Diam. 9 in. Coarse grey core and surface.  
 2. Light grey core and surface.  
 3. Diam. 6 in. Cream core and chocolate slip.  
 4. Cream core and dark chocolate slip with traces of rouletting.  
 5. Diam. 7 in. Cream core and dark brown 'metallic slip'.

*Lid-seated Jars*

H 1-19. Lid-seated jars, of coarse gritty ware, are with few exceptions small vessels and show no signs of a slip or surface decoration. This interesting group is not represented at the Yorkshire kilns,<sup>10</sup> although some jars with internal groove for a lid are recorded at Crambeck<sup>11</sup> in very hard grey ware. These are different from the Swanpool types, which bear a closer relationship to the so-called Derbyshire ware. Mr. J. P. Gillam in his study<sup>12</sup> of this ware has illustrated all the known examples. The distinctive bell-mouth appearance is lacking in the Swanpool types, so also is the deep internal lip which goes with it, the lid-seating here being in all cases very shallow. One example only, from Little Chesters,<sup>13</sup> has the Swanpool characteristics. A late-third-century deposit at Brough<sup>14</sup> produced some close parallels, described as calcite-gritted cook-pots.

- H 1. Diam. 7 in. Grey core and surface.  
 2. Diam. 4 in. Grey core and surface.  
 3. Diam. 7 in. Grey core and surface.  
 4. Diam. 7 in. Red core with grey centre and surface.  
 5. Diam. 6 in. Grey core and surface.  
 6. Diam. 8 in. Light red core and grey surface.  
 7. Diam. 5 in. Grey core and surface.  
 8. Diam. 7 in. Biscuit core and surface.

<sup>1</sup> *Op. cit.*, nos. 98-102.

<sup>2</sup> Pl. XLIX, 4.

<sup>3</sup> *Richborough II*, no. 150.

<sup>4</sup> May, *op. cit.*, pl. XI, 9.

<sup>5</sup> *Op. cit.*, no. 86.

<sup>6</sup> Lowther, *op. cit.*, fig. 9, no. 9.

<sup>7</sup> Atkinson, *op. cit.*, fig. 46, no. D 6.

<sup>8</sup> *J.R.S.* xxxi, fig. 16, no. 16.

<sup>9</sup> *Colchester Mus. Rep.* 1928, pl. xv, 6581 a.

<sup>10</sup> Crambeck and Throlam, *op. cit.*

<sup>11</sup> *Op. cit.*, pl. iv, 96-9.

<sup>12</sup> J. P. Gillam, 'Romano-British Derbyshire Ware', *Antiq. Journ.* xix.

<sup>13</sup> *Ibid.*, fig. 2, no. 4.

<sup>14</sup> Corder, 1936, *op. cit.*, nos. 96, 97, 137, 146, and 147; cf. also Margidunum third-century well, *op. cit.*, pl. vi, 10 and 31.

9. Diam. 6½ in. Dark grey core and surface.
10. Diam. 8 in. Light red core with grey centre and dark grey surface.
11. Diam. 12 in. Grey core and surface.
12. Diam. 7 in. Light red core with grey centre and light grey surface.
13. Diam. 6 in. Light grey core and surface.
14. Diam. 8 in. Biscuit core and surface.
15. Diam. 8 in. Light red core and grey surface.
16. Diam. 6 in. Light grey core and surface.
17. Diam. 8 in. Grey core and surface.
18. Diam. 4½ in. Light grey core and surface.
19. Diam. 8 in. Red core and grey surface.

#### *Miscellaneous fragments*

Misc. 1. A small kiln rest is the only piece of kiln furniture recovered; it appears to be similar to one illustrated from Holt,<sup>1</sup> and two with moulded bases from Sandford.<sup>2</sup>

Misc. 2. This interesting fragment may belong to a face-mask flagon of the type in which the face appears on the rim, but the piece is too small for confident identification.

Misc. 3. A base of thin ware, light red core and surface, may belong to one of the small everted-rim jars.

Misc. 4. A handle, cream core and dark brown slip, probably belongs to the scroll-painted flagons.

Misc. 5. A heavy base, grey core and surface, may belong to one of the store-jars.

Misc. 6. A fragment of a beaker, cream core and red slip, with a dented groove and rouletting, probably belongs to the group C 13-15 as indicated in their description.

Misc. 7. A small base, light grey core and surface, may belong to a beaker or small jar; a similar base occurred at Margidunum.<sup>3</sup>

Misc. 8. Part of a flagon-handle, grey core and surface with three shallow grooves.

Misc. 9. Part of a small handle, cream core and dark red slip, may belong to a small jug.

Misc. 10. A large base, red core and grey surface, with looped decoration, may belong to the wide-mouthed bowls.

#### THE DATE OF THE KILN

In the complete absence of any extraneous dating factors, any estimate of the period at which this kiln was working must be based on a study of the typology of the forms represented. The possibility of more than one period of occupation should also be considered. The vessels collected from the structure form such a homogeneous group that if there were two or more phases, they followed so closely

<sup>1</sup> *Op. cit.*, fig. 76, no. 12.

<sup>2</sup> T. May, 'On the Pottery from the Waste Heap of Roman Potters' Kilns discovered at Sandford,

near Littlemore, Oxon., in 1879', *Archaeologia*, lxxii, fig. 5, no. 26.

<sup>3</sup> *J.R.S.* xxxi, fig. 16, no. 10.

upon one another that, within the bounds of our present knowledge of pottery of this period, it is impossible to separate them.

It is becoming increasingly apparent that the use of single vessels for close dating is not a wise method. Some forms show a tendency to survive and even reappear in the most unexpected manner, in different localities. While individual comparisons have been made above, for the purpose of arriving at a date for the kiln, three stratified groups from sites not too far distant have been selected. These bear a striking relationship to the Swanpool products.

1. The third-century well at Margidunum<sup>1</sup> with coins of Carausius and Tetricus senior.
2. *Brough*, 1936, fig. 15. Coarse pottery from site V under floors 3 and 4, associated with two coins of Carausius and one of Tetricus senior. One sherd (no. 141) is considered by Mr. Corder to be late fourth century, but the dating of wall-side mortars is by no means certain, as noted above; early forms appear at the end of the second century.
3. *Langton Villa*, fig. 4, from the filling of the hypocaust 5, every vessel of which could have been produced at Swanpool. Mr. Corder's conclusion is that the collection might belong to the late third or early fourth century.

In his careful consideration of Crambeck ware<sup>2</sup> Mr. Corder selects six types which he concludes were made before A.D. 370. Every one of these could be well matched with examples from Swanpool. The evidence points overwhelmingly to the conclusion that the kiln was in operation during the late third and early fourth century. Until securely dated deposits are recovered from Lincoln, the limits of A.D. 280-350 cannot be narrowed with safety.

It is unusual to find late kilns operating near an urban centre, and it clearly demonstrates activity in the colonia at a time when civic life generally appears to have been at a low ebb.

No kiln report is complete without an attempted study of the distribution of its products, but in the absence of any widespread excavations in the county, only very limited observations can be made. Margidunum and Norton Disney have produced forms very similar to Swanpool ware, but owing to war-time difficulties the writers have not been able to handle the vessels, so no final verdict can be pronounced. There is a platter in the museum at Grantham from a neighbouring Roman site at Saltersford, fragments of a lid and painted bowl in the Museum of the Naturalists, Antiquarian and Literary Society, Louth, and both plates and bowls have been found in the modest-scale excavations in Lincoln and at Greetwell Villa.<sup>3</sup> Others will undoubtedly appear as these enterprises continue.

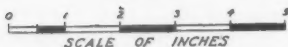
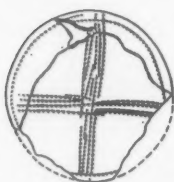
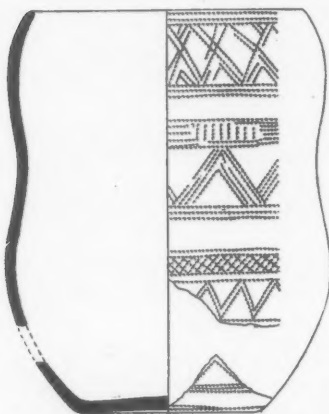
<sup>1</sup> *J.R.S.* xvi, *op. cit.*

<sup>2</sup> *Antiq. Journ.* xvii.

<sup>3</sup> Reports forthcoming.

## NOTES

*A beaker from Hampshire.*—Mr. D. M. Waterman sends the following note:—The fragmentary beaker here illustrated was dug up in September 1938 at a depth of about 3 ft. in a gravel-pit at Lower Farringdon, 2½ miles south of Alton, Hants (O.S. 6-in. Hants Sheet XXXV SW.; the site is indicated by the terminal *n* in 'Farringdon Cottage', bottom right corner). The find, unfortunately, was not reported until a fortnight after the discovery, and no further information is available. No signs of a burial or of associated objects were noticed by the workmen at the time the beaker was first found.



A beaker from Hampshire

The beaker is of Abercromby's type A, with globular body and curved neck which shows a pronounced turn inwards in its upper part. The ware is fairly fine, with a sooty-black body and reddish-brown surface, which reveals the admixture of coarse flint backing. The zonal decoration is entirely carried out in notched technique, and though well ordered, shows a certain clumsiness in execution. The restored approximate dimensions of the vessel are: height 7.25 in.; diameter at mouth 4.9 in.; diameter at waist 5.4 in.; maximum diameter of body 5.85 in.; diameter of base 3.1 in. A remarkable feature of the beaker is the cruciform design, carried out in a technique similar to the rest of the ornament, that adorns the base. Basal decoration on beakers is infrequently found, and indeed reference can be made to only two further examples, from Maiden Castle, Dorset (*Research Report*, no. 12, p. 143), and to a specimen from the Thames in the Layton Collection in Brentford Public Library (*Archaeologia*, lxi, 1917-18, fig. 8). The beaker is now in the Curtis Museum, Alton, and is published by kind permission of the curators. I have also to thank Mr. W. Hugh Curtis, F.S.A., for all the known facts relating to its discovery.

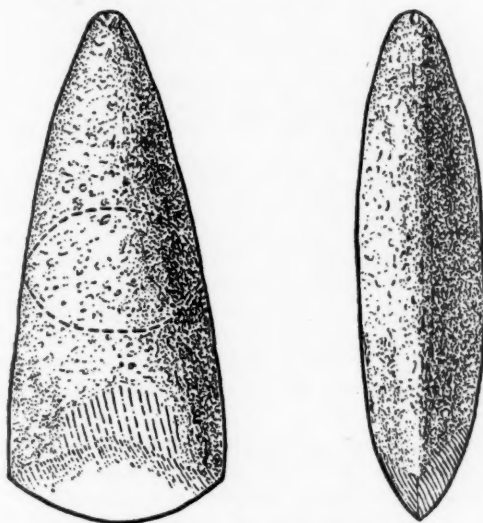
*Axe-head from Shephall, Hertfordshire.*—Audrey Williams, F.S.A., contributes the following note:—The axe-head illustrated was found in 1945 during drain-digging in the field due south of Ridlins Wood, alongside the Broadwater-Aston road, in the parish of Shephall, Hertfordshire (O.S. 6-in. sheet Herts. 20 NE.). The near-by bench-mark reads 247.9 O.D. In this area a peat deposit about 2 acres in extent overlies clay with flints. The depth of the peat is variable, at its maximum about 6 ft. Unfortunately no sample of the peat was taken at the actual find-spot of the axe.

The tool came from the undisturbed surface at the base of the peat, here rather less than 3 ft. below the present surface. At the same level, but 12 ft. distant, lay two fragments of bone—a tusk of pig and a thoracic vertebra of ox.

The axe is 11.5 cm. long and 4.11 cm. wide at the blade. It has a pointed butt and is oval in section. The body is ground and of rough texture; only the blade has been polished.

Dr. F. J. Wallis reports that microscopically the material of the axe proves to be a medium-

grained rock consisting of fresh plagioclase feldspars together with interstitial chlorite. Some magnetite occurs in the interspaces between the felspar laths. A small amount of original augite is present together with a little epidote. The rock is a decomposed dolerite of a type not previously encountered in such axes as have been microscopically examined. It is therefore impossible to suggest an original provenance.



Axe-head from Shephall, Hertfordshire (§)

Thanks are due to Messrs. A. M. and G. W. Darby, the finders and owners of the axe, for permitting this record to be made. Mr. G. W. Cooke of Rothamsted Experimental Station kindly brought the find to my notice and furnished information about the peat deposit. I am indebted to Mr. L. F. Cowley for identifying the animal bones, to Dr. Wallis for the petrological determination, and to Dr. K. Oakley for his help in having the specimen healed.

*A Samian sherd from Exeter.*—Lady (Aileen) Fox, F.S.A., contributes the following:—The Royal Albert Memorial Museum of the City of Exeter has a small branch museum in Rougemont House, a delightful building of the early nineteenth century,<sup>1</sup> where material illustrating the local history of Exeter is housed. During the war the new Public Library adjoining Rougemont House was bombed and as a temporary measure the Reference Library has been moved into Rougemont House and the museum cases packed away into two rooms and are not visible to the public at present. By the courtesy of the Museum Authorities I was allowed to see the Roman material when I was excavating in Exeter recently, and noticed the sherd which is the subject of this note in the Shortt Collection. It will have been found in Exeter during the extensive rebuilding of the city in the early nineteenth century, probably between 1832 and 1841 when Captain W. T. P. Shortt acquired the bulk of his collections; it is not, however, figured in either of his books.<sup>2</sup>

<sup>1</sup> Illustrated in *Exeter Phoenix, a Plan for Rebuilding*, by Thomas Sharp, p. 40.

<sup>2</sup> *Sylva Antiqua Iscana and Collectanea Curiosa*.



The sherd (fig. 1) is from the central portion of a decorated Samian jug, a *lagena*, form Hermet 15; the glaze is a good red, but has not the bright sealing-wax, or lacquer-like quality characteristic of certain pieces of Neronian date: internally the clay is pink with mica particles in it, unglazed and corrugated at  $\frac{1}{4}$ -in. intervals.

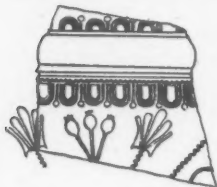


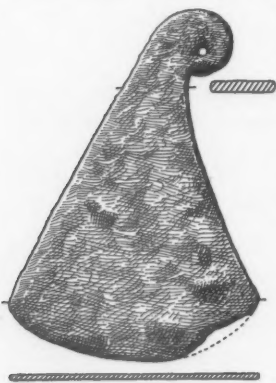
FIG. 1. Samian sherd from Exeter ( $\frac{1}{2}$ )

The decoration consists of two ovolo motifs bordering a plain convex band that formed the dividing line between the upper and lower zones of decoration, which, for these jugs, were cast in separate moulds;<sup>1</sup> in the process of joining the two parts, the wavy line above and part of the upper ovolo have been trimmed off. The pattern on the lower zone consists of three pomegranate heads and a five-pronged leaf with a wavy stem, probably united in a cruciform design like that on the jug from Vindonissa.<sup>2</sup>

Decorated jugs of this rare form have been studied in detail by the late J. A. Stanfield;<sup>3</sup> they came from the workshop of the potter SABINVS active at La Graufesenque from circa A.D. 50 to 90.

The Exeter sherd is of interest as it adds one more jug to the few British examples known,<sup>4</sup> and both the five-pronged leaf and the ovolo with knobbed tongue to Sabinus's repertoire of ninety-five motifs listed by Stanfield.<sup>5</sup> Dr. Felix Oswald, to whom I am much indebted for drawing the sherd, suggests that the leaf-form was derived from the contemporary potter MEDILLVS;<sup>6</sup> he would assign the Exeter jug to the period A.D. 65–75, with the greater probability of an early Vespasianic than a late Neronian date.

*An early Roman razor from Ewell, Surrey.*—Mr. A. W. G. Lowther, F.S.A., contributes the following:—During excavations at 'Purberry Shot', Ewell, Surrey (1938–9), a group of iron objects was found in material filling a well which had been in use during the Claudian–Hadrianic occupation at this site, and had been filled in when, in the Antonine period, a flint metallad road was constructed above it. Among other things, the filling material contained a quantity of pottery of Claudian–Antonine date (*Surrey Arch. Coll.* vol. 50 forthcoming).



Early Roman razor from Ewell, Surrey ( $\frac{1}{2}$ )

These iron objects, in close contact with one another, consisted of (1) a razor, (2) one blade of a pair of shears, (3) an ox-goad, of the normal spiral type and with traces of wood on the inside, and (4) three iron brooches of derived La Tène II type.

The razor is formed of a flat piece of iron, of hatchet shape and with a perforated scroll-like handle at the narrow end. The broad end, slightly curved, forms the cutting-edge. Length, 10.6 cm.; width, 7.5 cm.; average thickness, 2 cm.

Approximately similar razors, but of Iron Age date, are (a) from the Caburn, Sussex (*Sussex Arch. Coll.* lxxviii, 12, fig. 19), and (b) a specimen from the Marne in the Morel Collection at the British Museum. The latter has a broad, tapering blade, ending in a knob.

It is perhaps worth noting that several of the Marnian burials were found with shears and razor

<sup>1</sup> Hermet, *La Graufesenque*, pl. 116, 3.

<sup>2</sup> Oswald and Pryce, *Terra Sigillata*, pl. lxxxv, 1.

<sup>3</sup> *J.R.S.* 1937, p. 168.

<sup>4</sup> Hartlip, Kent; Wroxeter; London (2); Col-

chester (2); and Baginton, Warwick (smaller form). See Stanfield, *loc. cit.*, for illustrations.

<sup>5</sup> *Loc. cit.*, fig. 11.

<sup>6</sup> Oswald, *Index*, p. 199. Nero–Vespasian.



together, as though once contained in a case and forming part of a toilet outfit (B.M. *Guide to the Early Iron Age Antiquities*, 1925, p. 66).

*The Farley Heath sceptre.*—Mr. R. G. Goodchild, F.S.A., contributes the following note:—In 1938 the writer published in this *Journal* (xviii, 391–6) a description of a curious spiral strip of embossed bronze found by Martin Tupper in 1848 on the site of the Romano-Celtic Temple at Farley Heath, Surrey, and not previously published (pl. xv). The suggestion was then put forward that it formed part of the staff or sceptre of a priest of the cult practised in this temple, but no attempt was made to analyse the various features of the embossed ornament, except for a tentative suggestion that the apparent presence of a ‘hammer and tongs’ motif might indicate some connexion with the Celtic equivalent of Vulcan. It was hoped that the publication of this strange and complex ornament might attract the attention of students of Celtic religion on the Continent.

The intervening years have not been fruitless in the elucidation of the Farley Heath strip. Excavations carried out by the Surrey Archaeological Society in 1939 on the temple site itself (*Surrey Archaeological Collections*, xlviii, 31–40) revealed the complete plan of the temple and of a large part of its surrounding temenos wall, but provided no evidence of any pre-Roman structure or occupation on the site. The embossed strip seems therefore to be a product of the Roman period, although its native background is self-evident. That such spiral strips formed part of the ornament of ceremonial staffs used by civil or religious dignitaries in Celtic society has been confirmed by the discovery of similar but unornamented strips in the Anglesey Hoard in 1943 (Sir Cyril Fox, *A Find of the Early Iron Age from Llyn Cerrig Bach, Anglesey* (Interim Report), 1945, p. 35).

Equal progress can justly be claimed in the analysis of the decoration of the Farley Heath strip. For Professor Raymond Lantier reproduced the British Museum photograph in the *Revue Archéologique* of 1939 (6<sup>e</sup> Série, xiii, 273–5 and fig. 1) with a learned and useful commentary. While apparently accepting the Vulcan motif, Professor Lantier believes that one may go farther and recognize the attributes of several important members of the Celtic pantheon. He suggests that the naked god (item 8 on pl. xv<sup>1</sup>) is not a simple Vulcan, but shares the nature of the well-known Celtic *Dieu au maillet*, his long-handled hammer or axe-hammer being the same weapon as we find on so many Gallo-Roman reliefs in the hand of Sucellus, *le bon frappeur*. He suggests also that the rosette (item 5) which appears below the helmeted head (item 4) is none other than the multiple-spoked wheel of the equally well-known Celtic *Dieu à la roue*. In short, Professor Lantier sees in the various elements of the Farley Heath strip clear indications of the various guises which hid the single hybrid Celtic god of the world and underworld.

This interpretation has much to commend it, for the very nature of the decoration on the Farley Heath strip suggests a combination of various elements. Yet we can perhaps go even farther than Professor Lantier, and, using his suggestions as a basis, ascertain the actual subdivision of the Celtic pantheon to which the features on our strip belong.

In this quest our indispensable guide is Professor P. Lambrechts’s recently published monograph on Celtic religion (P. Lambrechts, *Contributions à l’étude des divinités celtiques*, Bruges, 1942), a truly monumental work which throws light on the darkest alleys of Celtic religious thought. Professor Lambrechts has found two clearly differentiated groups of Celtic divinities portrayed in the abundant archaeological material of Gaul and the Rhine provinces (*ibid.*, pp. 160–1). The first group, which he considers as identified with Mars and Mercury in the *interpretatio romana*, include all the monstrosities of the Celtic pantheon, among them the ‘god in the Buddhist pose’, the god with the deer antlers, and the three-headed god. The second group, identified with Jupiter and Dispat, consists of deities more akin to those of the classical pantheon, including the *Dieu au maillet*. These two groups have a significant geographical distribution, for

<sup>1</sup> Here reproduced from *Antiq. Journ.* xviii, pl. LXXVII.

the former have been found mainly in the backward central area of Gaul, whilst the latter appear in the eastern and more romanized areas.

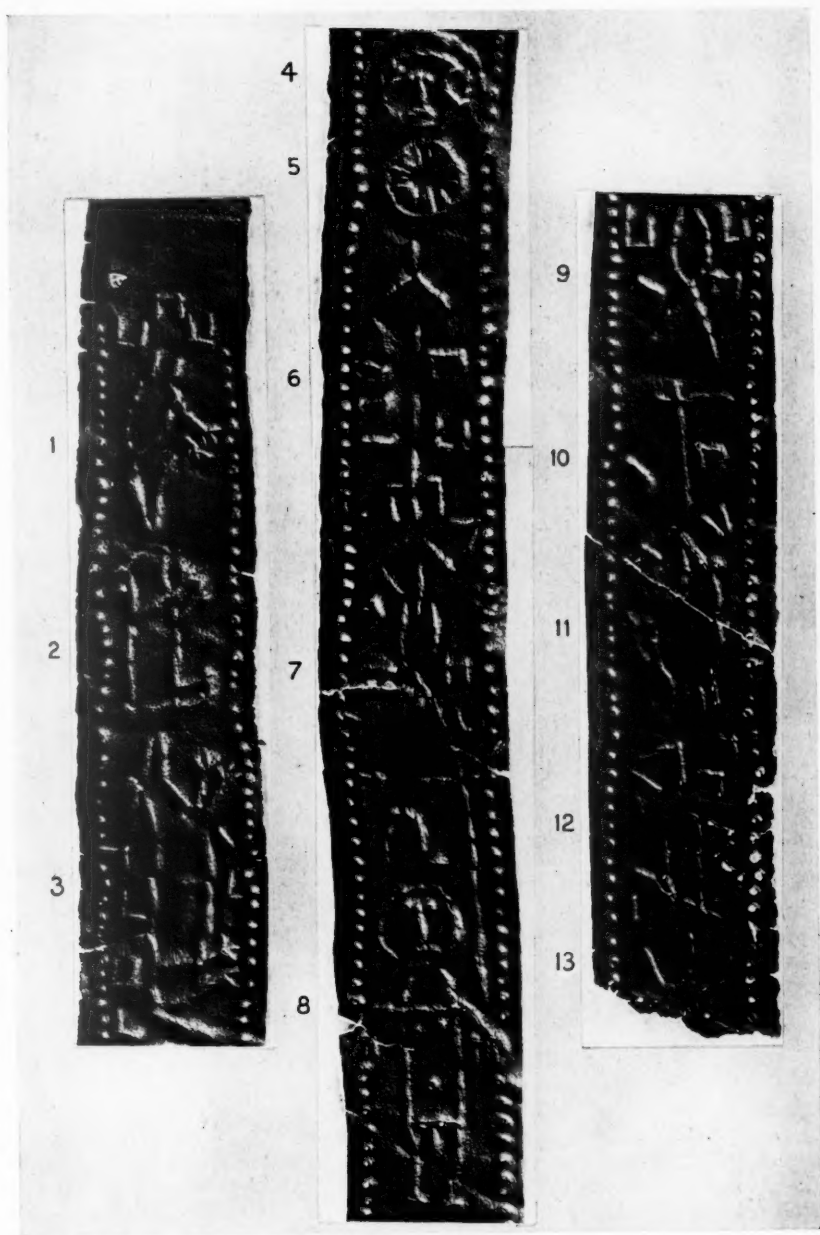
There can be little doubt to which of these two groups the divinities of the Farley sceptre belong. For when we re-examine the embossed strip we find, as Professor Lantier has already suggested, the personages and attributes of the Jupiter-Dispater group. The naked god (item 8) closely resembles a recently discovered relief of Sucellus-Silvanus from Mont Donon in Lorraine (Lambrechts, *op. cit.*, pl. XII, fig. 32), in which the god is portrayed nude in contrast to his usual appearance in a tunic. The helmeted head (item 4) and 'rosette' (item 5) must surely be representations of Jupiter-Taranis who is so often represented on Gallic sculpture as a helmeted war-god with his Celtic wheel. Although the Farley Heath 'rosette' appears to have fourteen radii, the number of spokes in the wheel of Taranis is variable, and has no significance. (Lambrechts, *op. cit.*, pp. 67-70.) Moreover, this interpretation explains the most perplexing feature of the whole Farley Heath strip, namely, the three-pronged object (item 6); for this may well be a conventional representation of the thunderbolt which Taranis always carries. A similar three-pronged thunderbolt is found, together with the wheel, on the side of the altars of Jupiter-Taranis from Castlesteads and Cambeck ford on the wall (Bruce, *Lapidarium Septentrionale*, nos. 423 and 424).

If we consider the animals on the Farley Heath strip as possible attributes of Jupiter and Dispater, their significance becomes less obscure. The largest animal (item 3, probably repeated as item 13) may well be a crude representation of the stag which accompanies Sucellus in his guise of Silvanus on the Mont-Donon relief. The smaller animal (item 2, probably repeated as item 12) must surely be the dog which accompanies Sucellus on the majority of the Gallo-Roman reliefs of the *Dieu au maillet*. The bird (items 1 and 11) is identical in appearance with the raven which appears with Sucellus and his consort Nantosvelta on the well-known Sarrebourg altar (Lambrechts, *op. cit.*, pl. XII, fig. 30), and is believed to be the attribute of Nantosvelta (*ibid.*, p. 102).

Whilst one cannot speak with certainty of figures and objects portrayed so crudely as those on the Farley Heath strip, there do seem good grounds for identifying all the features as being connected, in one way or another, with the Jupiter-Dispater group of the Celtic pantheon. There are certainly no indications of any of the monstrosities of the Mars-Mercury group. Vulcan—if our original suggestion was correct as to the identity of the 'hammer and tongs'—is a somewhat intrusive deity, for Professor Lambrechts seems to find no place for him in the Celtic pantheon. Yet it is certain that he was worshipped both in Gaul and in Britain, for the reliefs and inscriptions, though relatively few, are not confined to military areas. As already mentioned in the previous paper (*Antiq. Journ.* xviii (1938), 396), inscribed votive tablets to this god have been found at Stony Stratford in Buckinghamshire and Barkway in Hertfordshire.

Since no distinctive Celtic divinity has been identified with Vulcan in Professor Lambrechts's study, we may perhaps deduce that the *interpretatio romana* allowed Vulcan to be linked with any local god who bore some sort of a resemblance, and it would not be surprising to find Vulcan and the *Dieu au maillet* thus connected. Further investigation in France and Britain may perhaps provide analogies; but meanwhile we may provisionally retain Vulcan on our strip until some better explanation can be found for the two pairs of 'tongs'.

On the basis of the preceding remarks, it seems that the Farley Heath strip represents either several associated divinities or a single divinity in several different guises. Since the strip presumably formed part of the ceremonial staff or sceptre of a priest who officiated in the Farley Heath temple, the latter interpretation is perhaps the most probable, and we may justly infer that the Farley Heath cult was concerned with an indigenous god of many attributes and boundless powers. Though generally known as Taranis to the Celtic world, he appears also as Sucellus in some areas, has sometimes the attributes of Silvanus, and was interpreted variously as Dispater or as Jupiter.



Embossed strip of bronze found at Farley Heath, Surrey, in 1848 (1)  
 (By courtesy of the British Museum)



*a.* John, Earl of Huntingdon, Admiral of England



*b.* Seal of Greatham Hospital



*c.* Noble, Edward III

He was, as Professor Lambrechts assures us (*op. cit.*, p. 114), 'the protective divinity of men, homes and crops, god of riches and fertility, god of the sky and of thunder, demon of death and father of the Gallic race'. On Farley Heath he may have had yet another name, but we have no record of it, although it seems likely that he became Jupiter by the *interpretatio romana*.

It is unfortunate that we know so little of the history of the temple within which this cult was practised on Farley Heath. Recent excavations have shown that stone-robbing and treasure-hunting, spread over several centuries, have completely removed all stratified deposits; and it was, indeed, the greatest of good fortune that enabled the plan of the temple to be traced from the 'robber-trenches'. It is curious, however, that among the abundant Roman pottery found on the temple site during the last century there is nothing indicative of pre-Roman occupation. It seems, therefore, that if the sanctity of the site goes back to pre-Roman times, it must have been a place that was visited rather than occupied. This hypothesis is confirmed by the discovery of British and Belgic coins in the vicinity of the temple. The bronze and stone axes found within the temenos are, on the other hand, probably *ex-voto* offerings brought to the temple during the Roman period, a practice which is paralleled on several sites in Roman Gaul (cf. *Surrey Archaeological Collections*, xlv (1938), 22-3). For it would not be inappropriate for Romano-British peasants to offer antique weapons to a god who was not only the father of their race but himself the powerful wielder of an axe or hammer. Professor Lambrechts draws attention (*op. cit.*, pp. 105-6) to Basque survivals of a superstition regarding the powers of an axe as a talisman.

Whether or not this interpretation of the Farley Heath sceptre survives archaeological scrutiny in succeeding years, it is at least a working hypothesis, and it explains many features of the ornamentation. We must indeed be grateful that a happy chance has secured the survival of an object so closely connected with the obscurer aspects of Romano-Celtic religion; and we may also feel a pang of regret that Martin Tupper, its discoverer, although deeply interested in the mysteries of 'Druidism', never appreciated the significance of what was undoubtedly his most important discovery.

*Postscript.* Professor Lambrechts, to whom copies of the above note and the original published description of the Farley Heath sceptre have been sent, has kindly allowed me to quote from his recently published book. He adds: 'Inutile de vous dire que je suis d'accord avec votre interprétation nouvelle des figures de sceptre: votre explication me semble extrêmement probable', but cannot at the moment throw further light on the relationship of Vulcan to the Celtic pantheon.

He suggests also that such representations of Celtic deities as have been found in Britain (e.g. the Willingham Fen sceptre) seem in general to refer to the Jupiter-Dispatier group rather than to the Mars-Mercury group; and that this fact may be related to the history of Celtic immigrations. The amount of British material of this category is, however, still too small to justify any generalizations, and the discovery during the Wroxeter excavations of 1923-7 of a four-headed Mercury suggests that the Mars-Mercury group of Celtic deities did indeed exist in Britain. Future excavation may well bring to light traces of deities of the same nature as the Gallic 'monstrosities'.

*Saxon pottery from Sutton Bonington, Notts.*—Mr. Adrian Oswald, F.S.A., contributes the following:—Bailey in his *Annals of Nottinghamshire*, ii, 39 states: 'A number of Roman Coins and Urns found at Kirkhill near Zouch Bridge in the parish of Sutton Bonington. The whole were in a high state of preservation. . . . A Roman camp is supposed to have been fixed at this spot.'

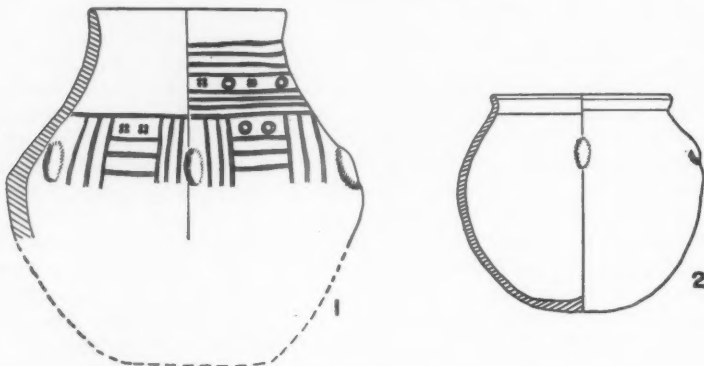
Inquiries in 1938 could ascertain no further particulars, but an investigation of a disused clay-pit by Hathern station on the road to Zouch Bridge (O.S. sheet 63, A. 4) yielded the pottery illustrated. It was discovered by the writer at a depth of about 3 ft. on the weathered south-west side of the pit near the railway. Fragments of human bones were noticed over a stretch of about



30 yards at a similar depth. The two pots and the fragment of a knife were found in a group together.

*Vessel no. 1.* Friable grey ware poorly baked with fragments of shell in the core. Eight slightly raised bosses above the carination. Stamped decoration. Not sufficient remains of this pot to be sure of the decoration in more than two panels.

I am greatly indebted to our Fellow Mr. J. N. L. Myres for the following comment: 'This style of thing is very common in the Cambridge and Northants area and represents a fusion of the Anglian shoulder boss style with the Saxon fondness for stamped decoration. The stamped



Saxon pottery from Sutton Bonington, Notts. (½)

business is rather restrained in your pot which makes it typologically (though not necessarily chronologically) earlier in the series. The high conical neck is early too.'

*Vessel no. 2.* Bluish-black ware with rough surface and finely ground shell content. Four bosses.

*Knife.* Iron, fragmentary, with rivet-hole in the tang.

This cemetery forms yet another addition to the Soar valley group and so far as the evidence goes, and further exploration is much to be desired, fits into the relatively early attribution of its neighbours.

*Seal used by Greatham Hospital, Durham.*—Mr. C. H. Hunter Blair, F.S.A., sends the following note:—The Hospital of Saints Mary and Cuthbert at Greatham, co. Durham, was founded and endowed generously by Bishop Robert of Stichill,<sup>1</sup> bishop of Durham, 1261–74. It was not dissolved in the sixteenth century but was refounded as the Hospital of God in 1610 by James I. The hospital has, since the later fifteenth century, used for its common seal that of Stephen Payn, almoner to Henry V. Why it should have thus appropriated this seal to its own use is unknown, nor is it known how it came into the possession of the hospital; nor has any connexion been found between its owner and the hospital or any of its masters. Little is known of Stephen Payn until near the end of his life, and there is no indication that he received much preferment. He was instituted to the rectory of Great Torrington, Devon, on the presentation of Sir Robert Chalons, Kt., on 12th November 1413; this he resigned on election to the deanery of Exeter on 18th September 1415; he was king's almoner from c. 1413 to his death before 1st June

<sup>1</sup> *Victoria County History of Durham*, iii, 121.



1419.<sup>1</sup> The seal<sup>2</sup> itself is interesting and unusual and seems to show that the almoner was a man of originality and artistic taste (pl. xvi, b). It represents Stephen standing in a niche, between two pillars, beneath a decorated canopy. His vestments are an alb falling in folds over his feet and an almuce around his shoulders, either with an upstanding collar or possibly with a hood thrown back: his head is bare and tonsured. He clasps in front of him, with both hands, the hull of a fifteenth-century ship with small wheels fastened to its keel; on the dexter resting upon the ship's forecastle is a shield of the arms of St. George; above, in the canopy, is a like shield of the arms of St. Edward Confessor; on the sinister is a shield of the royal arms of Henry V—quarterly France (new) and England. Beneath, on the pedestal, is the almoner's name in two lines of black-letter script—Step<sup>hs</sup>:. Payn. The border legend, beginning on the top dexter side, is also in black letter and reads: 'sigillu officii:. elemosinari:. regis:. henrici:. quinti:. anglie'. The central motive of a ship in arms is, I think, unique. Our Fellow the late Sir Geoffrey Callender, whose opinion I asked, suggested that 'it is reminiscent of the gold noble introduced by Edward III to commemorate his victory at Sluys in 1340 (pl. xvi, c); in both the ship is very prominent and the figure placed centrally in connection with it'. Sir Geoffrey also suggested that the artist possibly borrowed his design from a *Nef*, a model of a ship in silver, usually upon wheels, which was often used at the tables of the wealthy to 'carry a cargo of sweetmeats along the banqueting table'. It is indeed possible that Stephen Payn may have actually used a ship's model in which to collect or to store his alms. The make of this ship is very like that shown on the seal of John, earl of Huntingdon, admiral of England, A.D. 1435 (pl. xvi, a).

<sup>1</sup> Information given to me by our Fellow Dr. A. Hamilton Thompson, quoting *Exeter Reg. Stafford*, ed. Randolph, pp. 214, 289, and *Cal. Pat. Rolls* 1416-22, p. 382.

<sup>2</sup> The Rev. E. B. Adamson, M.A., Master of

the Hospital and vicar of Greatham, very kindly lent me the original bronze seal matrix from a cast of which the illustration on pl. xvi has been made. The hospital now uses a modern seal of the same design but cut much shallower.

## REVIEWS

*Chronology of the Shub-ad Culture.* By SVEND AAGE PALLIS. Pp. xiii+445. Copenhagen, 1941.

The title of this long book is somewhat misleading. It is in the main a study of the internal evidence afforded by the excavation of the Royal Cemetery at Ur and the author's suggested solution of the problem of the date of the tombs. Nearly half of its 445 pages are devoted to a discussion of the many intricate problems relating to the date of Hammurabi, and while this provides a summary of the views of scholars up till 1939 it was written before the publication of Mr. Sidney Smith's *Alalakh and Chronology*. This drastic revision of the dates of the First Dynasty of Babylon, which involved the lowering of the date of the beginning of the reign of Hammurabi by about 200 years from the period assigned to him by earlier scholars, is now generally accepted (though Professor Albright has recently suggested a date sixty years lower), so Mr. Pallis's date of 2185 B.C. for the initial year of the First Dynasty of Babylon cannot be maintained. His date of 2750 B.C. for the beginning of the First Dynasty of Ur must also be lowered and this inevitably detracts from the future value of the book.

Useful comparisons are made between the material of the Royal Cemetery and the 'A' Cemetery at Kish, but the author, while agreeing with Professor Frankfort in assigning the Royal Cemetery to the third phase of the Early Dynastic I period, does not regard the 'Later' Cemetery at Al 'Ubaid as belonging to Early Dynastic I, and the comparisons made with this material should be regarded with caution. The reasons for suggesting that Lugal-zaggisi of Erech was the ruler who overthrew the First Dynasty of Ur are not entirely convincing; they are based in part on a comparison of the Lugal-anda cylinder seals with the seals of Mes-anni-padda and his wife and other seals from Ur showing similar motifs. But stylistic considerations alone cannot definitely prove that these Ur seals are contemporary with the Lugal-anda series from Lagash, and the archaeological and epigraphical evidence still favours Mr. Gadd's suggestion that Eannatum defeated the last king of the First Dynasty of Ur and was responsible for the destruction of A-anni-padda's temple at Al 'Ubaid. Much remains to be learned of the different archaeological phases inside the third Early Dynastic period; by his careful study of the tomb groups Mr. Pallis has distinguished three phases for the Royal Cemetery, but until we have more stratified material dating from this period we have insufficient evidence with which to relate these phases to historical records. Considerable space is given to a discussion of the significance of the 'barren stratum' at Ur, and here mention might have been made of Sir Leonard Woolley's statement (*Antiq. Journ.* xiv, 359) that in the 1933-4 excavations 'Below the Sargonid cemetery came that of the Royal Cemetery age. Here . . . the "barren stratum" recorded at other points in our excavations was absent, and the lowest Sargonid and the uppermost Royal Cemetery graves tended to be intermingled.'

Illustrations of some of the objects which form the archaeological basis of the author's chronological arguments would greatly help students and this omission is especially noticeable in the chapter on the cylinder seals.

K. R. MAXWELL-HYSLOP

*The Smallsword in England.* By J. D. AYLWARD. Pp. 132, 19 pl., 4 figs. in text. London: Hutchinson, 30s.

Collectors of swords, and all those whose work is in any way connected with such collections, owe a debt of gratitude to Mr. Aylward for this book, since it does what no work on the subject has hitherto attempted, and sets out, *inter alia*, a tabular analysis by which a small-sword may be more or less accurately dated on stylistic grounds. Hitherto the small-sword has been broadly asso-

ciated, in the mind, with the eighteenth century, but not very clearly with any particular decade of it. The general lines, the thin, often triangular blade, the hilt with its shell guard and graceful knuckle-bow are familiar enough—we can assign a sword of this type to the eighteenth century as distinct from the rapier of the seventeenth—but many of us have often hesitated to go into any more detail, or to draw any distinction between the sword of Queen Anne's day and that of the Regency. Published material, on the whole, has not been very helpful; illustrations of fine hilts are all very well in their way, but only too often the articles we consult appear to show a certain reticence in the matter themselves or to ascribe dates without indicating how they are arrived at. The swords in portraits, again, are often confusing and inconclusive; the form of a hilt may denote the personal taste of the wearer, or the insensibility of the painter, rather than the fashion of the time, and such evidence is second-hand evidence at best.

Mr. Aylward, however, has shown us a more excellent way, for he has relied almost exclusively upon dated evidence of an unassailable kind. In his own words: 'Silver was extremely popular right up to the close of the eighteenth century, and it is beyond the least doubt that a silver-hilted sword was part of the essential equipment of any man of standing during that era.' In consequence, the date-letters on hall-marked hilts give just the information required, and make possible the compilation of a table from which to assess the style and period of undated hilts in other metals. The shape of the pommel, the style and binding of the grip, the outline and general proportion of the shells are but a few of the factors that come into consideration, and that can be checked in the most satisfactory of all ways—by cross-reference to indisputably dated examples.

Something of the same method is followed in relation to the rest of the book. Mr. Aylward's general account of the manufacture and use of the small-sword does not rest on his own unsupported word, but on an engaging variety of contemporary authorities, be they plays, periodicals, or treatises on swordplay. One may not always agree with his conclusions—sometimes, as in his implication that the Hounslow factory was still working, and making small-swords, in the eighteenth century, he appears to have been accepting too readily another writer's unsupported conjecture—but in all that relates to the real subject of the book he is both scrupulous and generous in providing full and dated evidence from which conclusions can be drawn.

Particular praise is due, also, to the plates. Post-war book production is no easy matter; half-tone blocks are not all that they were, and there is one picture in the text that has suffered badly from the spongy quality of the paper, but the book is profusely illustrated with photographs of sword-hilts, mainly from the author's own collection, which not only illustrate the points he makes, but are additionally acceptable, for their own sake, to all who appreciate the lines and decoration of a well-made weapon.

M. R. H.

*Scotland before the Scots.* By V. GORDON CHILDE.  $8\frac{1}{2} \times 5\frac{1}{2}$ . Pp. 7 + 144, 16 plates, 24 line-illustrations, maps, and plans. London: Methuen, 1946. 12s. 6d.

On his translation to London Professor Childe has left this book behind him as a parting gift to the Scots. It has grown out of the Rhind Lectures that he delivered to the Society of Antiquaries of Scotland in 1944, under the title of 'The Development of Tribal Society in Scotland in pre-Roman Times', the content of the original lectures being now reinforced by a most valuable set of appendices—actually accounting for nearly a third of the volume—which contain lists of sites and material, with references to literature, and also detailed discussion of particular points. Appendix IX, on 'Absolute Chronology', is of especial importance. From one point of view, however, the book's principal interest resides in the author's method, which he defines in his Preface as 'an attempt to present a slice of prehistory in a way quite novel to English readers'. Contrasting the excessive attention paid in this country to 'invasions' with the endeavour of

Soviet prehistorians to show how the internal development of societies themselves can explain archaeological facts, he proceeds to apply the Soviet method to the data of Scottish prehistory. Dividing the prehistoric past into six 'stages', he allots to the first the societies formed by the earliest post-glacial colonists; these, being purely food-gatherers, he regards as having been few in total numbers and as having remained socially static for centuries or even millennia. In Stage II, however, farming and stock-breeding—admittedly brought in by 'invaders'—open the door to an increase of population and attendant social developments. At Skara Brae he finds evidence of the co-operation of a group of families, perhaps patriarchal, but apparently not under the leadership of any kind of chief; he suggests that the flocks and herds were communally owned while private ownership was recognized in the personal sphere, the result being 'primitive communism' in the Marxian sense. He considers that the villagers believed in ghosts and magic, but that gods, like chiefs, were unknown. Among the Megalith-builders, likewise, social co-operation was obviously necessary for the construction of the chambered cairns; these the author regards as the communal tombs of clans or enlarged families, and as such the symbols of a 'primitive communist' society. He draws attention further to the way in which certain classes of chambered tomb developed in the direction of the individual cisted cairn, and in this he sees a parallel to the tendency for flocks and herds, originally owned in common, to become the property of separate patriarchal families, with the emergence of the family as an individual economic unit.

The foregoing very short summary of part of the narrative will show how the method is applied in a general way. Space does not permit a complete review of how it works out in the four later 'stages', but it is fair to say that it results in a stimulating set of working hypotheses on the origins of such things as production, trade, private wealth, chieftainship, and war. And whatever view the learned may take of such questions the general reader at least cannot fail to welcome the author's straightforward method of classification; his system of six 'stages' will go far to lighten the perplexities inherent in the prehistorian's stock-in-trade. In this respect *Scotland before the Scots* is a worthy successor to Professor Childe's earlier work for the general diffusion of archaeological knowledge.

A word of warning is required on p. 97. Only one chambered cairn in Shetland (Vementry) stands on a heel-shaped platform; the rest of the cairns classed as 'heel-shaped' by the Ancient Monuments Commission do not stand on platforms at all, and justify their appellation by being themselves heel-shaped in plan.

A. GRAHAM

*The Chartulary of the High Church of Chichester.* Edited by W. D. PECKHAM. Pp. xviii + 440. Sussex Record Society, vol. xlvi, 1942 and 1943.

This publication contains English abstracts of no less than 1,121 documents from several volumes of muniments of Chichester Cathedral. A small number were either printed or abstracted by the late Canon Swainson in 1880; among them those few which have provided evidence for dating the building of the cathedral church to which Mr. W. H. Godfrey has made the latest contribution in the *Victoria County History of Sussex*, vol. iii. Mr. Peckham, hon. archivist to the dean and chapter, has studied the muniments for twenty-five years. In this volume he has opened up a valuable source for students of ecclesiastical history and topography, and has revealed the names of many persons, both donors and witnesses, in dated charters. It is to be regretted that the notable contract which the dean and chapter made in 1239 with John the glazier and his heirs was not printed in Latin as an appendix. It is the earliest known contract with a glazier and remarkable for detail. There was a stipulation for the price to be paid for making a roundel with a picture and this suggests a possible association between the glazier and the artist who painted the beautiful Virgin and Child in a quatrefoil within a roundel in the chapel of the bishop's palace. As in the case of St. Paul's Cathedral, a moiety of the Whitsun farthings, offer-

ings due from the parishes to the cathedral church, was given to the dean and chapter; the other moiety fell to the bishop, and might be assigned by him to the fabric fund.

In the middle of the thirteenth century, when funds were greatly needed for the repair and completion of the cathedral church, Bishop Richard de Wych demanded lists of houses and families in every parish and insisted on the payment of Whitsun farthings from them; if Chichester was too far away, the parish priests and their parishioners must go in procession to Lewes or Hastings instead. Provision for a lecturer in theology to the canons was made by Bishop Neville, and in 1226 an ancient and approved custom was renewed, enabling a canon in residence to have as many books as he willed from the library except an outrageous number. A text of the taxation of Pope Nicholas for use in the diocese supplies details which were not needed for the record in the King's Exchequer; there are lists of churches below the level for taxation, and the names of chapels dependent on mother churches. In several deaneries the separate assessments of each parish for Peter's Pence are entered, and in this respect it may be compared with similar information in the *Vetus Liber Archidiaconatus Eliensis*.<sup>1</sup> The papal bull *Qualiter denarii* was issued by Gregory X,<sup>2</sup> not Gregory V. In 1339, when a French invasion was dreaded, the bishop and chapter contributed to the repair of the city walls. The Crown made a large profit by seizing several alien priories in Sussex, and monasteries in France suffered heavily from loss of revenue. The bishop could claim any whale cast up on the land of the church of Chichester but the delicacy of the tongue belonged to the king. Among the duties of the bishop's steward was to have firewood betimes and not burn it uselessly. The interest of the volume is not limited to Sussex, and there is an excellent index.

R. GRAHAM

*Register of Daniel Rough, Common Clerk of Romney 1353-1380.* Transcribed and edited with Introduction by K. M. ELISABETH MURRAY, Fellow of Girton College, Cambridge. 8½ x 5½. Pp. lxxxvi + 316. Issued to Subscribers to the Records Branch of the Kent Archaeological Society. 1945.

The manuscript volume of this interesting register came into the possession of St. Catharine's College, Cambridge, from a donor whose name has been lost. At the close of the sixteenth century it belonged to one Robert Benet, a collector of manuscripts who may have been connected with Romney or Dover and at any rate studied the book with understanding, adding the foliation and supplying marginal notes. To this date also may be attributed the handsome binding illustrated in the frontispiece of the present volume. This, however, is all that is known of its history, and it is fortunate that it has found an editor in one so competent to deal with the historical records of the Cinque Ports as Miss Murray, whose authority in that field is well established.

Daniel Rough or Rowe—this second form of his name occurs in the heading of his entries for 1374, reproduced opposite the beginning of the actual register on p. 39—who died in 1384 or 1385, was by trade a fishmonger, but as town clerk of Romney he applied himself to his duties with diligence and skill, writing an excellent hand and showing adequate knowledge of Latin for those portions of his record which are given in that language. The book was at first intended to serve as a formulary as well as a register of memoranda, and the selected forms, with certain additions in a later hand, are for the most part in Latin; but, while the numerous notes of final concords in the register are in Latin, the language of letters and other miscellaneous entries is usually French. But to the normal contents of the book Rough added the custumal of the town of Romney which is now bound in at its beginning, followed by a table of 'maletolts', the taxes charged on goods bought and sold in the town which, as Miss Murray says, formed its ordinary financial resource. This includes certain additional dues not contained in similar lists for other towns. After it comes a copy of the general charter granted to the Cinque Ports in 1278 and

<sup>1</sup> Cambridge Antiquarian Society, 1917.

<sup>2</sup> *Registrum Simonis de Gandavo*, i, 542.



one of an *inspeximus* by Edward II of the charter granted by Henry II to the archbishop of Canterbury's men of Lydd and Dengemarsh and of later letters patent granted by Edward I in 1290. In the register which follows is included a list of assessments of payments to the fifteenth in the lathes and hundreds of Kent, derived from a source earlier than the date of the register itself (ff. 44-6v, pp. 108-20). The book concludes on fo. 116 (p. 298), its later part being occupied by the transcripts of forms already alluded to.

Miss Murray's introduction provides an admirable commentary on the whole document and on the constitutional history of the town of Romney and its institutions. The town as Daniel Rough knew it presented a somewhat different appearance from its present state. In particular, the churches of St. Lawrence and St. Martin, long since destroyed, remained, though even then fallen from their original independence. It is interesting to note that three archbishops of Canterbury, overlords of the town and patrons of its churches, made the existing parish church pensionary to the Burgundian abbey of Pontigny which had sheltered them and in which the latest of them, Edmund Rich, lies enshrined, and that the abbot and convent acquired the patronage and appropriation from a fourth in 1254. After the resumption of the property of alien monasteries by the Crown in 1414, the control of the endowments eventually passed to All Souls College, Oxford, with the patronage of the vicarage.

This volume forms a noteworthy addition to the series of Kent Records, and is excellently produced with great credit to the printers. A pocket in the binding contains the sixteenth-century translation of the custumal, made by John Forsett, town clerk in the middle of the sixteenth century and vicar of New Romney from 1565 to 1572. This supplies passages that have disappeared from Rough's book together with much additional material, but Miss Murray notes that 'in essentials the people of Romney in 1564 were still governed by the same rules as their ancestors two hundred years before'.

A. H. T.

*The Royal Commission on the Ancient Monuments of Scotland. Twelfth Report, with an Inventory of the Ancient Monuments of Orkney and Shetland.* Three volumes 10 $\frac{1}{2}$  x 8 $\frac{1}{2}$ . Edinburgh: H.M. Stationery Office, 1946. £3. 3s. od. the set.

The Scottish Ancient Monuments' Commission's latest Inventory was prepared before the war and its publication so soon after the cessation of hostilities is a matter of congratulation to all concerned. For all of us who were concerned with the antiquities of the Orkney and Shetland islands this definitive account was eagerly awaited, for the wealth of this comparatively small area of land in prehistoric monuments had been known since the last century. The Commissioners' task has been mainly that of prehistorians: there are relatively few structures, save the cathedral of St. Magnus at Kirkwall, of outstanding importance in the middle ages or later, but with nearly two hundred brochs and a very large number of chambered cairns, to say nothing of other pre-Christian structures, the work of recording and interpretation has necessarily been arduous. It is with gratitude, therefore, that we turn the pages of the Inventory to find plan after plan of well-known or less-known sites presented in clear diagrammatic form: here is a *corpus* to which we can refer with convenience for whatever class of structure we may be working upon. For professional archaeologists such an illustrated regional survey has a permanent value as a work of accessible reference.

But is the general intelligent public, to whom the Commission's work must surely be in some sense addressed, adequately served by the Inventory and its Introduction? The chambered cairns are described as a class, with typological subdivisions, in the introductory volume, but there is nothing to indicate their age, their cultural affinities, or their place in Scottish prehistory, let alone their significance in that of Britain or western Europe as a whole. It is not as if this was a mystery—the problems of the megalithic colonization of northern Europe may be complex,



but the literature is voluminous, and one of the Commission's tasks should be to interpret the material it records in its Introduction for the benefit of the public who buys and attempts to understand its published volumes. The remainder of the introductory text dealing with prehistoric antiquities suffers from the same faults—the section on stone circles has no reference to recent work on 'Henge Monuments' and their allied structures, and indeed quotes no authority later than Anderson; the Hunscaith (Knowes of Trotty) burial is described as a 'typical Bronze Age interment', which in the state of our knowledge of British archaeology since Abercromby's day is really meaningless (the very interesting implications of the gold discs in the Late Bronze Age Hiberno-Scandinavian trade contacts are ignored). Nor do the brochs receive more illuminating treatment, but are regarded as typological abstractions unrelated to contemporary cultural movements, such as the relationship of certain types of finds to the Iron Age B culture of Britain. Although the text of the volumes seems to have been written about 1936, Childe's *Prehistory of Scotland* had appeared in 1935, and later revision was surely not impossible. This ten-year gap between compilation and publication is not made clear in the Inventory's pages. While their objective field-work and recording are beyond praise, the Commissioners, unfortunately, contrive to give the impression that the prehistoric antiquities of Orkney and Shetland have not been dealt with by prehistorians.

There is another aspect of Scottish prehistory which the Commission's volumes bring to light—an aspect which can only be described as disturbing. In the descriptions of over a dozen monuments reference is made to unpublished excavations carried out by the Scottish Ancient Monuments Department of the Ministry of Works, the results of which are briefly summarized by the Commission. For these summaries, in the nature of things inadequate, we may be grateful: it is good that some information at least has been made public, but this is no substitute for a full excavation report, though one fears that it may be taken as an excuse for such. Without full and prompt publication of any excavation work undertaken we are unable to judge the standard of the actual work or the validity of the conclusions drawn: in the form in which the results appear in the Inventory the excavations are anonymous. In some of the most important and complex sites (e.g. the Broch of Gurness) it may be urged that work is not yet completed and therefore the time for a report not ripe, but one has only to turn to a site of the complexity of Maiden Castle and read Dr. Wheeler's admirable interim reports to realize that such an excuse is invalid. The whole policy of excavation by the Department in question is obscure, for none of the sites described appears to have been threatened by destruction, which can surely be the only justification for excavation work by a Department whose essential work is that of preservation and conservation, and whose staff of archaeologists can hardly be so large that the necessary commitments of supervision, record, and prompt and full publication can be met with adequately. It is not without interest to recall that Sir George Macdonald was perturbed about this very policy at the time the Commission was working on the present Inventory: in his Anniversary Address to the Society of Antiquaries of Scotland in 1935 he referred ironically to excavations which seemed almost to come under the Official Secrets Act, and ventured 'to express the hope that the reports will be published with the same promptitude and thoroughness' as those on work carried out by Professor Childe and Dr. A. O. Curle. We still share the concern he expressed, and the hope is no nearer fulfilment.

It is right to add, by way of a postscript, that the writer of this review was appointed to the Scottish Ancient Monuments Commission after the volume under discussion was published, and the review was only undertaken after consultation with the Chairman, Sir John Stirling Maxwell, as to the propriety of such a procedure. It was felt, however, that the relative dates of the compilation of the Orkney and Shetland volumes, and of the reviewer's appointment, left him free to make such criticisms as he thought fit of a production in which he was in no way connected.

STUART PIGGOTT

*Some Illustrations of Monumental Brasses and Indents in Kent.* A Memorial to Ralph Hare Griffin, F.S.A. Printed for the Monumental Brass Society, 1946.  $8\frac{1}{2} \times 5\frac{1}{2}$ . Preface and 41 plates. (From the Society, 5s.)

Among Ralph Griffin's many services to the study of antiquity was the printing, at his own expense, of several pamphlets on Kentish brasses, in which were figured a number of surprisingly accurate drawings of brasses and indents, many of which have since been lost, made by T. Fisher round about the beginning of the nineteenth century. The pamphlets had a limited circulation and are not generally available, so the Monumental Brass Society has published a selection of the illustrations to these and others of Griffin's papers as a picture-book in his memory, for the delight of those who love things medieval. The plates are introduced in a preface by our Fellow, R. H. D'Elboux, setting out briefly what they are and how they came to be. It was a happy thought on the part of the Society to produce this tribute to one of its greatest benefactors, whom many of us still remember with gratitude and affection.

G. H. S. BUSHNELL

*Roman Lincoln, 1945-6. Two Years' Excavation in Lincoln.*  $8\frac{1}{2} \times 5\frac{1}{2}$ . Pp. 27. Report of the Lincoln Archaeological Research Committee, 1946. Price 1s. 6d.

Lincoln is to be congratulated on the formation in January 1945 of an Archaeological Research Committee, which (under the Chairman Alderman J. W. F. Hill) is pledged to promote excavation and research into the Roman occupation of their city and surrounding country-side. After two seasons' work the Committee has produced with commendable promptness a provisional summary of the results by the Field Supervisor, Mr. Graham Webster, preceded by an outline of their objectives by Dr. Ian Richmond, who has acted as guardian angel to the project.

Lincoln in Roman times was first of all a legionary fortress, built, it may be supposed soon after A.D. 45, to house the IX Legion at the conclusion of its successful campaigns against the Coritani and their confederates on the east coast. It is greatly to Mr. Webster's credit that he has succeeded in locating in two places the defences of the fortress, consisting of the clay rampart resting on a timber strapping, and with an external wooden revetment, and the ditch. Slightly later the rampart appears to have been widened and a wooden turret erected. When P. Cerialis moved the legionary base to York, c. A.D. 71-4, Lincoln became a *Colonia*, a town with surrounding territory founded for the benefit of veteran soldiers. On the north and west sides the town walls now have been shown to overlie the fortress defences; their perimeter is well known, including a later extension downhill towards the river Witham.

Excavation on restricted sites in built-up areas tends to be a hit-or-miss affair, as the writer well knows, especially when digging below the safety line of 8 ft. when timbering becomes necessary; consequently it is not surprising that the good stratification that will produce the dating evidence for the foundation and development of *Lindum Colonia* is yet to be found; it is to be hoped that fortune will favour the excavator when work is resumed in 1947.

The success achieved at Lincoln, at very little cost in money, is largely due to voluntary work and to local enthusiasm, which has been built up by a skilful programme of 'adult education', a model that deserves to be copied elsewhere.

AILEEN FOX

## PERIODICAL LITERATURE

JOURN. R. ANTHROPOLOGICAL INST., vol. 73, parts. 1 and 2:—Anthropology in theory and practice, by H. J. Braunnholtz; Anthropology in reconstruction, by F. C. Bartlett; Devastation, by Sir J. Myres; The evolution of the axe from prehistoric to Roman times, by H. H. Cogan; Some anthropological characteristics of Anglo-Negro children, by K. Little; The character and purpose of the Hebridean blackhouse, by W. Kissling; The thread-square symbol of the Nagas of Assam, by H. E. Kauffmann; Traps from the Anglo-Egyptian Sudan, by N. L. Corkill.

ANTIQUITY, No. 79, Sept. 1946:—Hoshi-No-Tama, by W. H. Riddell; Excavation of a ring fort at Garryduff, Co. Cork, by M. J. O'Kelly; Ancient Egyptian woodworking, by E. Marx; Prehistoric fishing methods in South Africa, by A. J. H. Goodwin; The role of birds in early navigation, by J. Hornell; Groups of circles in the Silt Fens, by D. N. Riley; Racial contexts of pre-history, by P. K. Johnstone; Evidence of early ploughing from Holland, by E. C. Curwen; A Bermondsey coin-hoard, 5th century, by H. Mattingly; Mount Badon—a topographical clue? by P. K. Johnstone; Conservation of architectural monuments, U.S.S.R., by Prof. S. Toropov.

No. 80, Dec. 1946:—Masterpieces of Persian art, by W. H. Riddell; The Crusaders in the Red Sea and the Sudan, by the late Sir D. Newbold; The Giza Necropolis, by J. W. Crowfoot; Siticulosa Apulia, by J. Bradford and P. R. Williams-Hunt; Fossil finds in Kenya, by L. S. B. Leakey; Circular houses in Ceylon, by R. B. Naish; On the name 'Leeds', by K. Jackson; Llwyfenydd, by A. H. A. Hogg; Dual personality of Saint Gildas, by P. K. Johnstone.

JOURN. R.I.B.A., Oct. 1946:—The classic architecture of Southern Turkey, by J. D. Wylson.

JOURN. SOC. ARMY HIST. RESEARCH, vol. 24, no. 99:—Portrait of Lt.-Col. J. R. Forster, 24th Foot, c. 1800, by Rev. P. Sumner; Queen Anne's war in the West Indies, part I, by C. T. Atkinson; An officer, Staffordshire Militia, c. 1780, by Rev. P. Sumner; Review of the Worcester Militia, 1800, by Rev. P. Sumner; A forgotten campaign, Arakan, 1824-5, by B. R. Pearn; The back badge of the Gloucestershire Regiment, by Lt.-Col. R. M. Grazebrook; The Prince of Wales's Regiment of Horse, 1642-6, part II, by Brig. P. Young; Charles II's regiments in France, 1672-8, part II, by C. T. Atkinson; Yeomanry laces, etc., 1824-43, by Rev. P. Sumner; Elizabeth's army, by C. T. Atkinson.

Vol. 24, no. 100:—An officer, 2nd Life Guards, 1820, by Rev. P. Sumner; Sir Charles Oman, historian, by C. T. Atkinson; The Battle of Prestonpans, by C. Grant; Charles II's regiments in France, 1672-8, part III, by C. T. Atkinson; The Quartermaster-General's department in the Napoleonic Wars, by Major H. G. Parkyn; Turkish influence in military music, by H. G. Farmer; Queen Anne's war in the West Indies, part II, by C. T. Atkinson; Exhibits in the Brecon Museum, by Rev. P. Sumner.

ANNUAL BR. SCHOOL ATHENS, No. 41:—Miniature Panathenaics, by J. D. Beazley; Some provincial black-figure workshops, by Annie D. Ure; An archaeological survey of the classical antiquities of the Island of Chios carried out between the months of March and July, 1938, by D. W. S. Hunt; Excavations in Cyprus, 1913, by Sir John Myres; Inscriptions from Beroea, by J. M. R. Cormack; A garland-sarcophagus in Beroea, by J. M. R. Cormack.

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GENEALOGISTS' MAG., vol. 10, no. 15:—Genealogical research in France, by H. L. Rabino di Borgomale; An unknown son of Roger de Montgomery, 1st earl of Shrewsbury, by G. H. White; A Yorkshire family. The Thwaites of Marston, West Riding of Yorks.: 1323-1641, by H. T. Thwaite; Essex Record Office. Supplementary list of indexes to personal names, by F. W. Steer; Supplementary list of manorial documents in Essex Record Office, by F. G. Emmison; The family of Jordan de Brisset, by W. O. Hassall.

GEOG. JOURN., vol. 107, nos. 1, 2:—Ancient Arabia: Explorations in Hasa, 1940-41, by P. B. Cornwall.

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PROC. HUGUENOT SOC. LOND., vol. 17, no. 5:—Joseph Savory of Montpelier and his descendants, by Prof. D. L. Savory; Marie Durand. A story of Huguenot resistance in the 18th century, by Prof. E. Audra; Selections from *Icones sacrae Gallicanae*, by John Quick, part II, by Sir W. R. Codling; Huguenot London: Greater Soho, by W. H. Manchée; Strasbourg—past and present, by H. J. Cowell; Pedigree of the family of De Lart, with notes: Seigneur de Rigoulières de Lascombes et de Cazeaux, by C. E. Lart; John Rocque, the map-maker, and his Huguenot associations, by E. H. Varley.



LIBRARY, fifth series, vol. 1, no. 1:—John Walsh, music publisher: the first twenty-five years, by W. C. Smith; A Jeremy Bentham collection, by A. Muirhead; London bookbinders: masters and men, 1780–1840, by E. Howe; The origin and evolution of the bookplate, by G. H. Viner; Libraries under the German occupation, by A. N. L. Munby.

MAN, vol. 46, nos. 70–98:—General Pitt Rivers, by T. K. Penniman; Immediate problems of human palaeontology, by Prof. W. E. Le Gros Clark; The so-called Bushman art: paintings and engravings on rock in South Africa and the problems they suggest, by the Abbé H. Breuil; Notes on the Calușari dancers of Roumania, by A. M. Calverley; Sur les recherches des facteurs qui stabilisent la structure raciale des populations anthropologiques, par Prof. K. Stolyhwo; Some remarks on physiological anthropology, by J. S. Weiner; Study and definition of anthropological and ethnological terms, by Sir J. Myres; The distribution of megalithic culture, by Prof. V. Gordon Childe; The chronology of megalithic monuments in Ireland, by Dr. R. A. S. Macalister.

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BULL. JOHN RYLANDS LIB., vol. 30, no. 1:—Some ancient Mesopotamian traditions concerning man and society, by T. Fish; The period of the Judges: a mystery period in the history of Israel, by E. Robertson; Restorations in Menander, by T. B. L. Webster; The heraldry of Cheshire, by H. Ellis Tomlinson; The 'Bibliotheca Lindesiana'.

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JOURN. CHESTER & N. WALES A. A. & H. S.: new series, vol. 36, part 1:—The falling towers of St. John Baptist's Church, Chester, by Ven. R. V. H. Burne; A Cestrian looks at Watergate Street, by Miss A. F. Estelle Dyke; The Hearth Tax in Chester, by Miss E. J. D. Morrison.

TRANS. C. & W. A. A. SOC., vol. 45:—Whitehaven port records and 'The Forty-Five', by R. C. Jarvis; The medieval mines of Alston, by J. Walton; Bronze Age swords and daggers of Cumberland, Westmorland and Lancashire North-of-the-Sands. A note by M. C. Fair; Deeds of the parish of Crosthwaite (1571–1636), by M. Elsas; The architectural development of Cartmel Priory church, by J. C. Dickinson; The Rev. John Barwis and his journals, by Rev. F. B. Scott; Kendal Parish Church: an history of its organ and organists, by Rev. J. Breay; Buttermere settlements, by T. Hay; Notes on Carlisle Cathedral, by Rev. C. M. Lowther Bouch; 'Sonterhous Brigge'—a medieval bridge in Furness, by J. Melville and J. L. Hobbs; The origins of the Cathedral of Carlisle, by J. C. Dickinson; The will of John Walker, mariner, by M. Aird Jolly; Excavations at the Roman fort of Watercrock, 1944, by Lt.-Col. O. H. North and E. J. W. Hildyard; A Roman vat of lead from Ireby, Cumberland, by I. A. Richmond; An



interim review of types of bronze spear-heads and axes of Cumberland, Westmorland and Lancashire North-of-the-Sands, by M. C. Fair; Westmorland in 'The Forty-Five'. Three manuscripts, by R. C. Jarvis.

JOURN. DERBY. ARCH. & N. H. SOC., vol. 65 (1944-5):—Enclosure Acts and Awards relating to Derbyshire, by W. E. Tate; Field-names in the parish of Findern, Derbyshire, by W. Fraser; Medieval triptych: remains discovered at Ashbourne church, by F. C. Eeles; Tindles. A curious old Findern custom, by W. H. Holden; A 12th-century carving at Haddon Hall, by S. Taylor.

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ESSEX REV. no. 220 (Oct. 1946):—Municipal drama at Maldon in the sixteenth century, by the late Dr. W. A. Mephram; Watermills in south-east Essex, Pt. III, by K. C. Reid; Chelmsford Grammar School (*cont.*), by J. H. Johnson; Witchcraft in Essex, by E. J. Rudsdale; John Smith, of Rivenhall, Co. Essex (*cont.*), by L. G. H. Horton-Smith; Early armorial china in Essex, by A. Hills; Chelmsford Overseers' accounts, 1790-91, by J. Ridehalgh; The Loyal Essex Fencible Infantry, by G. O. Rickwood.

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PROC. S.A. NEWCASTLE, 4th ser., vol. 10, no. 9:—Four deeds given to the Library by Sir W. W. Gibson, by W. P. Hedley; A lead cistern, by C. H. Hunter Blair; A Tempest document of the 17th century, by C. R. Hudleston; Four old deeds, by C. H. Hunter Blair; A group of prehistoric graves at Bedlington, by Rev. J. B. Purvis; Articles proposed to the Catholics of England, by Rev. Canon C. E. Whiting; The last of the carrier gallowses, by J. Lee.

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- sarsen and mud cracks, by Lt.-Col. R. H. Cunnington; Sarsens, by H. C. Brentnall; Early British settlement at Farleigh Wick and Conkwell, Wilts., by G. Underwood; Aldbourne village cross, by Major A. L. Ingpen.
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- Vol. 4, no. 17:—Anglo-Irish shire government in the thirteenth century, by J. Otway-Ruthven; Warfare in sixteenth-century Ireland, by S. Ó. Domhnaill.
- JOURN. CO. KILDARE ARCH. SOC., vol. 12, no. 8:—Conntae an Riogh (*cont.*), by 'Fear Ceall'; Measra de Thaidhghithe, by S. O. Murthwaite; The Barony of Connell (*cont.*); Ardea or Irry? by M. G. Dowling; Back to the Ice Age. Remains of giant deer at Rathcoffey; Kildare Diocesan Wills (*cont.*), by T. V. Sadleir; Ordnance Survey letters for County Kildare, by P. O'Keeffe.

TRANS. DUMFRIESSHIRE & GALLOWAY N.H. & A. SOC., 3rd ser., vol. 23:—A case of piracy, 1565, by W. S. Borthwick; Comlongon Tower, Dumfriesshire, by W. Douglas Simpson; The arm of St. Ninian, by Rev. A. Chadwick; The Culvennan and Gordon MSS., by R. C. Reid; The derivation of Dumfries, by R. C. Reid; The old castle site at Caerlaverock, by R. C. Reid; The building of Audgirth Bridge, by the late G. W. Shirley; The Dumfriesshire origin of Hector Boece, by the late A. Cameron Smith; Note on a cinerary urn from Garrochar, by R. C. Reid; The place-name 'Croftangry', by G. Watson; Agnew of Kilumquha, by R. C. Reid; The nunneries of Galloway, by Rev. D. E. Easson; Sanquhar Church during the eighteenth century (*cont.*), by Rev. W. M'Millan; The family of Mr. John Hepburn of Urr, by the late A. Cameron Smith.

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OLD-LORE MISC., vol. 10, pt. 6:—Taboo words among Shetland fishermen, by Prof. J. Drever; A boat song from Unst, by W. W. Ratter; An Orkney medico of the 17th century, Mathew Mackaile, apothecary and chyrurgeon, by J. Mowat; Caithness folk-tales and historical incidents, by J. Mowat; Report of test excavation at Langskaill, St. Andrews, Orkney, by E. W. Marwick; Rentals of the Crown lands and revenues of the lordship of Shetland, c. 1507–1513–c. 1832, by A. W. Johnston.

JOURN. NEAR EASTERN STUDIES, vol. 5, no. 3:—An Arabic papyrus in the Oriental Institute: stories of the Prophets, by N. Abbott; Two Ostraca fragments of the Septuagint Psalter, by A. Wikgren; Number idioms in Old Babylonian, by A. Goetze; Notes on fractional expressions in Old Babylonian mathematical texts, by A. Sachs; The present state of Ethiopic linguistics, by W. Leslau; Ḥamôr Garîm, 'Castrated Ass', by S. I. Feigin.

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NEW ENGLAND HIST. & GENERAL REGISTER, July 1946:—Additional Alden descendants, by G. McA. Christensen; Nantucket Supplementary records (*cont.*), by Mrs. S. A. Lewis; William Munroe of Lexington, Mass., and descendants (*concl.*), by L. Munroe; Inscriptions from gravestones in Winslow, Maine, by Miss S. D. Lang; Genealogical gleanings in England, by G. A. Moriarty; Descendants of Deacon John Dam of Dover, N.H.—additions and corrections by C. E. Dame; Christ Church, Boston, records (*cont.*), by M. K. Babcock.

Oct. 1946:—John Huntley and some of his descendants (*cont.*), by Mrs. A. P. Huntley; The brothers Jonathan and Nathan Gillett and some of their descendants (*cont.*), by A. L. Priest; Nantucket supplementary records (*concl.*), by Mrs. S. A. Lewis; Caleb Howland of Clarendon, Vermont, and some of his descendants, by H. F. Atwood; Additional records concerning the ancestry of Susanna Moseley, by G. A. Moriarty; Christ Church, Boston, records (*cont.*), by M. K. Babcock; The Washingtons and the Amundevilles, by S. H. Lee Washington.

SPECULUM, vol. 21, no. 3:—*Charlemagne and Roland* and the Auchinleck MS., by H. M. Smyser; Medieval laughter, by J. S. P. Tatlock; Did Chaucer revise the *Clerk's Tale*? by J. B. Severs; The Bleeding Lance and Philip of Flanders, by W. A. Nitze; The legend of Boethius's martyrdom, by W. Bark; Petrus Comestor, Methodius, and the Saracens, by M. B. Ogle; Two hymns of St. Judocus, by M. Henshaw; Fifteenth century editions of the *Legenda Aurea*, by R. F. Seybolt; The *Legenda Aurea*, Bible, and *Historia Scholastica*, by R. F. Seybolt; The Bridge of Judgment in the *Fioretti*, by H. R. Patch.

Vol. 21, no. 4:—Pricking manuscripts: the instruments and their significance, by L. W. Jones; The miracle traditions of the Venerable Bede, by C. G. Loomis; The genuineness of the *Vita Æduardi Regis*, by E. K. Heningham; The exaggerated reputation of Francisco Imperial, by E. B. Place; Figurative texts illustrating certain passages of Dante's *Commedia*, by E. Auerbach; Another printed version of the Arms of the Knights of the Round Table, by H. Bowditch; The new Servius, by J. P. Elder; A Vallombrosan inscription, by L. F. Smith; Something new on Ibn Quzmān, by A. R. Nykl; The 'Adriatic Port' in the *Legenda Aurea*, by R. F. Seybolt; The Scandinavian infiltration into Early Russia, by S. H. Cross.

ANALECTA BOLLANDIANA, Tomus 63:—Lettres inédites du bollandiste Du Sollier à l'historien Schannat (1721–1734), par L. Halkin; Source d'un texte relatif au mariage dans la vie de S. Alexis BHL 289, par B. de Gaiffier; La vision de Kaïoumos et le sort éternel de Philentolos Olympiou, par F. Halkin; Notes d'hagiographie celtique, par P. Grosjean; L'épilogue du Synode de Tyr en 335, par P. Peeters; La légende de S. Julien l'Hospitalier, par B. de Gaiffier; S. Bavon était-il évêque? par M. Coens; Codices Patriciani latini, par L. Bieler.

BULLETIN DES MUSÉES ROYAUX D'ART ET D'HISTOIRE, Jan.–Dec. 1945:—Archéologie de Nubie, par M. Werbrouck; Les empreintes des cylindres babyloniens, par G. Goossens; Note sur une bouterolle de l'âge du bronze, découverte à Gentbrugge, par M. E. Mariën; L'antependium de l'église Saint-Martin à Liège, par M. Calberg; Deux bibelots en porcelaine de Chelsea, par A. Bara; Une noix de chapelet, par Comte J. de Borchgrave d'Altena; Les Églomisés des Musées Royaux d'Art et d'Histoire, par J. Helbig; Les batiks, par A. M. Mariën-Dugardin; La 'Flöre' en porcelaine de Copenhague. L'œuvre d'Arno Malinowski, par A. M. Berryer; Een Afrikaansch beeld van een bultenaar, van J. A. Weyns.

BERYTUS, vol. 5, fasc. 2:—Inscriptions and sculptures from Palmyra II, by H. Ingholt; The decipherment of Arabic talismans, by Tewfik Canaan.

Vol. 6, fasc. 1:—The political status of Roman Antioch, by G. Downey; Die Verhüllte aus Hama und einige Vermutungen, von V. H. Poulsen; A Kassite seal from Hama, by O. E. Ravn; Untersuchungen zu den antiken Bleisarkophagen, von E. von Mercklin.

Vol. 6, fasc. 2:—Die Krt Legende, von J. Pedersen.

FRA NATIONALMUSEET'S ARBEJDSMARK, 1940:—De græske Mønter i den Kgl. Mønt- og Medaillesamling, af N. Breitenstein; Bronzer fra Mongoliet, af W. Jacobsen; Mandsdragen i Bronzealderen, af H. C. Broholm; Om Flytning af gamle Bygninger, af A. Ludvigsen; Puncheboller fra københavnske Klubber, af T. Clemmensen; Dronningholm. Borgen ved Arresø, af C. M. Smidt; Af Halmen og i Klynen, af M. Hald; Aarslev-Fundet. Et rigt fynsk Gravudstyr fra 4. Aarh. e. Kr., af M. B. Mackeprang.

1941:—En dansk Bondegaard gennem 2000 Aar, af A. Ludvigsen og A. Steensberg; Vore ældste Menneskefremstillinger, af T. Mathiasen; En Begravelsesplads fra den yngre Bronzealder, af C. J. Becker; Middelalderlige Bondegaaarde paa Grønland, af C. L. Vebæk; Et Bronzealders Helligtegn, af H. Norling-Christensen; Et ægyptisk Billedværk fra Pyramidetiden, af O. Koefoed-Petersen; Kakkelovne af Træ, af T. Clemmensen; To broderede Billedtæpper og deres islandske Oprindelse, af G. Wandel; Fra Salvadors Fortid, af J. Yde; Et Buddhistisk Alter fra Nepal, af K. Birket-Smith.

1942:—Et Udvaig af Aarets Mosefund, af T. Mathiasen; Vikingetidshuset paa Trelleborg, af C. G. Schultz; Øm Kloster og dets Grave, af C. M. Smidt; Væve i Etnografisk Samling, af M. Hald; Kineseriets Tid og de danske Kinafarter, af T. Thomsen; Et Klunkehjem. Møbelstudier paa Herregaarden Broløkke, af T. Clemmensen; Et romersk Kejserportræt i Nationalmuseet, af N. Breitenstein; Et fynsk Guldfund fra den germanske Jernalder, af H. C. Broholm.

1943:—Bronzealderhøjene fra Viksø, af H. Norling-Christensen; Jelling Kongehøje. Udgravningen 1941, af E. Dyggve; Aamose-Undersøgelserne, af T. Mathiasen; Fra de danske Udgravninger i Hama, af P. J. Riis; De ni Helte i Dronninglund Kirke, af E. Lind; Om de saakaldte 'Guldgubber', af M. B. Mackeprang; Stubberkloster, af C. M. Smidt; Smykkefundet fra Vester Møllerup, af H. Norling-Christensen; En nyfundet romersk Guldmedaillon, af N. Breitenstein; Fra en Kejserdatters Grav, af K. Birket-Smith.

1944:—Mongolske Troldmænd, af H. Haslund-Christensen; En østtysk Offermose fra keltisk Jernalder, af C. L. Vebæk; Møntfundet fra Haagerup, af G. Galster; Nogle aztekiske Skulpturer, af J. Yde; Hindsøglav Borgbanke, af E. Møller; Læsø Byggeskik, af H. H. Engqvist; En Bronzespand med Billedfrise i en Grav fra 3. Aarhundrede, af M. B. Mackeprang; En sjællandsk Grav fra Femte Aarhundrede, af H. C. Broholm; En Oldtidsvej ved Tibirke Bakker, af G. Kunwald; Udgravningen af Kalø, af C. M. Smidt; Gjelstrupfundet, af H. Norling-Christensen.

1945:—Skeletgraven fra Korsør Nor, af H. Norling-Christensen og K. Brøste; Etnografisk Samlings Taletrommer, af J. Yde; Nyfunde Guldringe fra Jernalderen, af M. B. Mackeprang; Nationalmuseets Bondegaaundersøgelser, af H. Rasmussen og H. H. Engqvist; Nationalmuseets Moselaboratorium, af J. Troels-Smith; Antiksamling i Danmark før Thorvaldsen, af P. J. Riis; En 8000-aarig Stenalder-



boplads i Holmegaards Mose, af C. J. Becker; Et russisk Tsarportræt i Nationalmuseets etnografiske Samling, af E. Horskjær; Har Nordboerne været i Thule Distriktet? af E. Holtved; Malling, en befæstet Kirkegaard fra den ældre Middelalder, af C. G. Schultz.

1946:—Nationalmuseet i de onde Aar, af P. Nørlund; Stammebaade fra Aamosen, af J. Troels-Smith; Prærieindianerne og Piben, af H. Siiger; Bronzealderhøje ved Skrydstrup, af C. J. Becker; Taarnby, en Stormandskirke paa Amager, af E. Møller; Fund af Oldtidsmønter i dansk Jord, af N. Breitenstein; Antonius Bryskes Langesø fra 1554, af C. M. Smidt; Nordiske Oldtidspløve, af P. V. Glob; Manglebræt og Folkekunst, af N. G. Heine; Ægyptiske Smykker i Nationalmuseets Antiksamling, af M.-L. Buhl; Kammen fra Holdremose, af H. Norling-Christensen; Mongolske Frisurer, af H. Haslund-Christensen.

BULLETIN DE LA SOCIÉTÉ D'ARCHÉOLOGIE COPTE, Tome 10:—La persistance de l'idéologie et du formulaire païens dans les épitaphes coptes, par A. Badawy; Two notes on Christian Cairo in the Turkish period, by R. Fedden; An encomium attributed to Severus of Antioch, by J. Drescher; Trois documents pour l'étude de l'art copte, par É. Drioton; A widow's petition, by J. Drescher; Zur Entwicklung des Koptischen Kapitells, von H. Zaloscer; Contribution à l'étude des listes épiscopales de l'église copte, par J. Muysier.

FINSKA FORNMINNESFÖRENINGENS TIDSKRIFT, vol. 46:—Helgonen i Finlands medeltidskonst, av O. A. Nygren; Der livländische Münzfund von Uusiportti, von J. Voionmaa.

FINSKT MUSEUM, LII, 1945:—A. M. Tallgren, av E. Kiirkoski; Stenåldersfynden från Parkkila i Kjulo, av T. Riska; Ett gravfynd från Hönsåkerskullen på Alsätra i Karis, av O. af Hällström; Västnyländska Skulpturer från medeltiden, av C. A. Nordman; Synpunkter på den östfinska Korskyrkans ursprung och utveckling, av L. Pettersson (with German summaries).

SUOMEN MUSEO, LII, 1945:—Puhe A. M. Tallgrenin muistolle, av A. Äyräpää; Ilomantsin Kreikkalaiskatolisia Kirkkoja ja tsasounia, av L. Pettersson; Eräitä lappalaisten maanvuokran muotoja, av E. A. Virtanen; Pielaveden reenjalaksen ikä, av V. Luho (with German summaries).

L'ANTHROPOLOGIE, Tome 50, No. 3-4:—Le gisement paléolithique de Laussel (Fouilles de Dr Lalanne), par Dr J. C. Lalanne et le Chanoine J. Bouyssonie; Le Néolithique du Ténéré, par le Commandant G. Joubert et R. Vaufrey; Crânes des 'Sambaquis' du Brésil, par A. A. Mendes Corrêa; La préhistoire et la guerre, par R. Vaufrey; La Vénus de Chiozza, par P. Graziosi.

REVUE HISTORIQUE, Tome 188 (Jan.-Mars 1940):—Le sens des mots 'patria' et 'patrie' en France, au moyen âge et jusqu'au début du xvii<sup>e</sup> siècle, par G. Dupont-Ferrier.

REVUE NUMISMATIQUE, 5th series, vol. 8:—Remarques sur la monnaie de cuivre romaine au iv<sup>e</sup> siècle, par P. Strauss; Le monnayage et la circulation monétaire dans les royaumes barbares en Occident (v<sup>e</sup>-viii<sup>e</sup> siècle), par P. le Gentilhomme; Les ateliers monétaires de Sainte-Menehould et de Châlons-sur-Marne, I, par P. Prieur; Les assignats vérificateurs, par J. Lafaurie; A propos d'un aureus de Septime-Sévère au type de la galère, par J. Babelon; Monnaie et méreau de Paris en 1500-1591, par A. Blanchet; La monnaie de Besançon sous le règne de Louis XIV, par P. Prieur; La vie éphémère des mandats territoriaux, par J. Lafaurie; Un 'maréchal' collectionneur, le marquis de Beauvau, par A. Blanchet; Numismates oubliés, par H. Rolland.

BULLETIN TRIMESTRIEL DE LA SOCIÉTÉ DES ANTIQUAIRES DE PICARDIE, 3<sup>e</sup> Trimestre, 1946:—Un atelier monétaire royal à Montdidier, par G. Carpentier; Notes sur les vitraux de l'église de Sénarport (Somme), par P. Hainsselin et G. R. Canton; Choix de textes sur l'agriculture au xviii<sup>e</sup> siècle, par M. Estienne; Chronique des souterrains.

BULLETIN DE LA SOCIÉTÉ PRÉHISTORIQUE FRANÇAISE, vol. 40, nos. 7-9:—Le chalcolithique dans l'Hérault et le Gard, par Dr Arnal; Dix années de fouilles à Jersey, par R. P. C. Burdo; Sur le Campignien de Campigny, par H. Desmaisons; Station de l'Aïn Djema en Chaouia (Maroc), par J. de la Roche; La Marche, Commune de Lussac-les-Châteaux (Vienne), par S. Lwoff; L'Aurignacien en Belgique, par Mme. C. Ophoven; Le gisement moustérien de la Pigeonnie, par M. Chassaing; Stations solutréenne et aurignacienne du Nord de la Dordogne, par L. Coutier et H. Lamarre; Pointe du type de la Font-Robert provenant des Grottes de Goyet, par L. Eloy; Une nouvelle interprétation de la



'fourchette' de Fontarnaud, par J. Ferrier; Découverte d'un gisement de technique levalloisienne à Esselèsikine, par H. Lhote; Considérations sur la perforation des perles préhistoriques, par Dr Stephen-Chauvet.

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Vol. 43, nos. 3-4:—Les sépultures de la civilisation pastorale campignienne du Languedoc méditerranéen, par M. Louis; La station magdalénienne de Farincourt, par R. Joffroy et l'Abbé P. Mouton; Découverte de neuf gisements néolithiques et protohistoriques à Baudinard, par H. Lambert et H. Stecchi; Faits nouveaux en paléontologie, par H. Alimen; Trouvailles des environs d'Arles-sur-Rhône, par E. Bouillon; Choses vues à Puy-de-Lacan, commune de Malemort, par l'Abbé J. Bouyssonie; La station préhistorique du bois de la Houssière, Braine-le-Comte, Belgique, par J. Baudet; Le gisement néolithique d'Ampsin, par J. J. Gérard; Retouchoirs à silex, par R. Grünevald.

Vol. 43, nos. 5-6:—Deux nouveaux cas de 'marque sincipitale', par Mlle. P. Lacombe; Les gravures pariétales de la Grotte du Cheval à Arcy-sur-Cure, par G. Bailloud et G. Cendron; L'action des agents biologiques dans le sol et la formation des grains de manganèse, par G. Billiard; Sur la conservation des ossements préhistoriques en Bretagne et sur la destination des dolmens, par P. R. Giot; Station magdalénienne de La Jouanne, par L. Fardet; Du paléolithique supérieur en place dans la région de Colomb-Béchar, par P. et O. Fitte; Note préliminaire sur un niveau Tayacien dans la station préhistorique de Fontéchevade, par G. Henri-Martin; Application de la pétrographie sédimentaire aux recherches préhistoriques, par A. Cailleux; Gisements préhistoriques entre le Sud Algérien et le Soudan, par P. Fitte.

ANCIENT INDIA, no. 2 (July 1946):—The image of Mahādeva in the cave-temple on Elephanta Island, by Stella Kramrisch; The megalithic burials and urn-fields of South India in the light of Tamil literature and tradition, by K. R. Srinivasan; Arikamedu: an Indo-Roman trading-station on the east coast of India, by R. E. M. Wheeler, A. Ghosh and Krishna Deva; Archaeological planning for India: some of the factors; Technical section: 2—Archaeological photography by Squadron-Leader M. B. Cookson.

PRZEGLĄD ARCHEOLOGICZNY, Tom. VI, zes. 1 (1937):—Cimetière de la civilisation lusacienne à Skrajna arrondt. de Kalisz, par R. Jamka; Les cimetières protohistoriques de la Grande Pologne, par Z. A. Rajewski; Deux idoles néolithiques en pierre de la Moravie, par Dr. J. Skutl; Un cimetière de la civilisation de tombeaux à caisse à Jabłkowo, arrondt. de Wągrówiec, par W. Hensel; Nouvelles trouvailles de la céramique cordée de la Petite Pologne occidentale, par J. Bartys; Les enceintes fortifiées dans l'arrondt. de Siedlce, par J. Mikulski; Sur les haches en silex rubanné trouvées en Moravie, par J. Skutl; L'enceinte fortifiée protohistorique de Korszów, arrondt. de Łuck, Volhynie, par Z. Leski. (Texts in Polish, titles in French.)

Tom. VI, zes. 2-3 (1938-9):—La céramique du type lusacien à décor incrusté du premier âge de fer en Pologne, par T. Wiczorowski; Un cimetière slave et viking près de Porzecze, ar. de Dżisna, par H. C. Hułbowiczowa; Une cachette d'objets de bronze de Gruska, ar. de Tłumcz, par K. Żurowski; Les débris de plantes du X<sup>ème</sup> siècle provenant des fouilles de l'enceinte polonaise de Poznań, par K. Moldenhawer; Le cimetière de la civilisation lusacienne de Gruczno, ar. de Świecie (Poméranie), par K. W. Łęga; Une cachette d'objets de bronze trouvée à Czechy, ar. de Brody, par I. Siwkówna; Quelques cimetières de la civilisation lusacienne dans l'arrondissement de Sieradz, palatinat de Łódź, par J. Fitzke; Cachette du premier âge de fer de Rychłocice, ar. de Wieluń, par Z. Durczewski; Cachette du I<sup>er</sup> âge de bronze de Czeszewo, ar. de Wągrówiec, par T. Dobrogowski; Essai de reconstitution d'une maison de l'enceinte fortifiée de la civilisation lusacienne à Biskupin, par J. Fitzke; Céramique ornée à peigne de Lubcz, ar. de Nowogródek, mélange de sable, de restes de plantes et de crins, par W. Hołubowicz; Les bracelets en bronze de Wawrzynki, ar. de Żnin, par Dr Z. A. Rajewski; Tombeau à caisse trouvé à Niemierzyce, ar. de Nowy Tomysł; Quelques stations de la civilisation des tombeaux à caisse et le problème de la nationalité des représentants de cette civilisation, par J. Kostrzewski; Le cimetière de la période romaine récente de Zaspy, arrondt. de Turek, par B. Kostrzewski; Quelques nouvelles stations néolithiques au bassin de la haute Vistule, par S. Nosek. (Text in Polish, titles in French.)

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Works of art in Italy. Losses and survivals in the war. Part II—North of Bologna, together with regional summaries and a supplement to part I. Compiled from War Office reports by the British Committee on the preservation and restitution of works of art, archives, and other material in enemy hands. 9 $\frac{1}{2}$  × 6. Pp. iv+209. London: H.M. Stationery Office, 1946. 5s. 0d.

## PROCEEDINGS OF THE SOCIETY OF ANTIQUARIES

*Thursday, 31st October 1946.* Sir Cyril Fox, President, in the Chair.

Mr. R. W. Ketton-Cremer, Mr. A. R. Dufty, Prof. A. W. Lawrence, and Mr. G. R. Hughes were admitted Fellows.

Sir Alfred Clapham, Hon. Vice-President, read a paper on the background of the bronze effigies in Westminster Abbey.

*Thursday, 7th November 1946.* B. H. St. J. O'Neil, Esq., Vice-President, in the Chair.

Mr. W. A. Pantin, F.S.A., read a paper on the development of house architecture in Oxford.

*Thursday, 14th November 1946.* H. L. Bradfer-Lawrence, Esq., Treasurer, in the Chair.

Dr. V. E. Nash-Williams, F.S.A., read a paper on Early Christian inscribed and sculptured monuments in Wales.

*Thursday, 21st November 1946.* Professor V. Gordon Childe, Vice-President, in the Chair. Rev. E. P. Baker, F.S.A., read a paper on the Church of St. Oswald at Zug.

*Thursday, 28th November 1946.* Miss M. V. Taylor, Vice-President, in the Chair.

Mr. D. B. Harden, F.S.A., read a paper on the origin and expansion of Carthage.

*Thursday, 5th December 1946.* Dr. I. A. Richmond, Vice-President, in the Chair.

Sir Leonard Woolley, F.S.A., read a paper on excavations at Atchana-Alalakh, 1946.

*Thursday, 12th December 1946.* Prof. V. Gordon Childe, Vice-President, in the Chair.

Mr. F. T. Wainwright was admitted a Fellow.

Dr. Grahame Clark, F.S.A., read a paper on the development of fishing in Prehistoric Europe.

*Thursday, 9th January 1947.* Miss M. V. Taylor, Vice-President, in the Chair.

The following were elected Fellows of the Society: Mr. Raymond Richards, Mr. Richard John Copland Atkinson, Mr. William Alexander Devereux Englefield, Mr. Edward Martyn Jope, Mr. John Gilbert Pitney Meaden, Mr. Hubert Newman Savory, Mr. James Hilary Sheffield Waddington, Mr. Philip Grierson, Mr. Philip Styles, Mr. Rupert Leo Scott Bruce-Mitford, Prof. Thomas Sherrer Ross Boase, Mr. Ffrancis George Payne, Mr. Carl Winter, Miss Marjory Veronica Seton-Williams, Mr. Charles Thurston Shaw, Mr. John Charlton, Mr. Thomas Arthur Lawrence Concannon, Miss Vera Mary Dallas, Mr. Rupert Charles Jarvis.

*Thursday, 16th January 1947.* B. H. St. J. O'Neil, Vice-President, in the Chair.

Mr. R. L. S. Bruce-Mitford and Mr. R. J. C. Atkinson were admitted Fellows.

Mr. R. J. C. Atkinson, F.S.A., read a paper on resistivity surveying: a new method for field archaeology.

*Thursday, 23rd January 1947.* J. G. Mann, Esq., Director, in the Chair.

Mr. J. G. P. Meaden, Mr. R. Richards, and Mr. C. T. Shaw were admitted Fellows.

Mr. J. P. T. Burchell, F.S.A., read a paper on the Ebbsfleet Valley and its contained prehistoric cultures.

*Thursday, 30th January 1947.* Sir Cyril Fox, President, in the Chair.

Mr. John Charlton and Mr. H. Bromley Bromley-Derry were admitted Fellows.

On the nomination of the President the following were appointed Auditors of the Society's Accounts for the year 1946: Mr. Lewis Edwards, Mr. H. Stanford London, Mr. A. R. Wagner, Mr. F. Wormald.

Mr. H. Stanford London, F.S.A., read a paper on the shadow as a charge in Heraldry.



